CITY NOTES.

The Beethoven Trio Club will give its first concert in December.

Alexander de Czeke, the violinist, has accepted a position at Austin, Tex.

P. G. Anton entertained E. M. E. McCammon, the piano maker, while in the city.

Dr. J. W. Jackson has assumed charge of St. George's church choir and organ.

The Union M. E. Church has dispensed with its choir service and engaged a precentor.

Wm. D. Armstrong, of Alton, is at work on church music. He is writing masses and hymns.

Miss Bertha Arnold and Mr. Sam Black, the well known singers, were married on the 27th ult.

J. M. North, the well-known vocal teacher, has composed a very effective sacred song, "Come Unto Me."

Students of Music should attend the Choral Symphony Concerts. They are indispensable factors in a musical training.

Ernest Robyn, organist of the Holy Communion Church, is a rising young musician. He has abundant talent and plenty of ambition.

Mr. Charles T. Wippern, now of the "Sinbad" company, was a pupil of Prof. M. A. Gilsinn, and a member of St. Xavier's choir.

Miss Katie E. Wright, who is an efficient and conscientious teacher of piano and voice, is receiving pupils at her residence, 3507 Laclede avenue.

The various church committees are considering the advisability of changing the time of dating contracts for choir service from January to May.

Geo. Vieh, the pianist, played at the Liederkranz Hall Belleville, and was received with great applause. His playing was eminently artistic.

Theodore Spiering, the violinist, who has located in Chicago, has been engaged by Theodore Thomas and the Chicago College of Music.

Miss Jennie Martin, the contralto, has been highly praised for her singing. She is open to engagements and may be addressed at her residence, 1821 Papin street.

Among E. A. Schubert's latest compositions is a Romanza for piano and a String Quintet. Mr. Schubert has a large and progressive class of pupils at St. Charles, Mo.

Miss Marcella L. Fitzgerald, of 3322 Pine street, is a very successful and thorough piano teacher. She has a grateful class of pupils who make most rapid progress.

Miss Mamie Nothhelfer, of 1806 Oregon avenue, is doing most efficient work in her piano teaching. She also fills frequent engagements for special occasions as pianist.

A. G. Robyn gave a free concert at Temple Israel which was a great musical treat. The choir was admirably assisted by Mrs. Cunningham, Mrs. Corley and Messrs. Stamm and Groffman.

Louis Conrath, the pianist and teacher, can be found, by those desiring to join his classes, at his central location, room 504, Fagin building, at 810 Olive street. Mr. Conrath may also be engaged for concerts.

WM. R. MADDERN.

We have the pleasure of presenting to our readers the portrait of Mr. Wm. Maddern, the popular leader of the Grand Opera House Orchestra.

Mr. Maddern was born in Mobile, Ala., Oct. 11, 1867, and is the son of Richard Maddern, the prominent orchestra leader, at present director of the Chicago Opera House, Chicago. His musical studies were begun at the age of seven years, under the careful direction of his father, who was at that time director of the Academy of Music, New Orleans, La. When Pope's theatre was opened in this city he came here and entered the orchestra, continuing his violin studies under Sev. Rob. Sauter, the teacher of so many of our leading violinists.

At the age of eighteen, being a splendid violinist, he went to Chicago, and was readily accepted by the Chicago Opera House, where his work was characterized by efficiency and ambition. He now applied himself diligently to the study of harmony, counterpoint and instrumentation, devoting three years to the thorough mastery of these branches. In this way Mr. Maddern has splendidly equipped himself for the career in which he has risen rapidly. His success as leader of the Grand Opera House Orchestra in this city is most pronounced. He has evidenced remarkable judgment in the making of programmes and has formed one of the finest orchestras in the West, a result that reflects no small credit upon the liberal proprietor of the Grand Opera House, Jno. W. Norton.

Mr. Fritz Geib, the solo violinist of the orchestra, was Concert Meister at Berlin, Stockholm, Stuttgart and other musical centres, and was for a time with Anton Seidel, of New York. Mr. Charles Streeper, the solo cornetist, is a fine artist, and only lately, by much persuasion, refused a magnificent offer to join the Gilmore band. His stay in St. Louis is a source of congratulation to us. Mr. Maddern has made a new departure in the organization of the orchestra by introducing the oboe to which he has assigned a prominent part. This instrument is played by Mr. Jacques Wouters, a fine artist and graduate of Brussels Conservatory.

The success that has attended Mr. Maddern's popular concerts at the parks is noteworthy, and the public has not been slow to recognize their excellence. Mr. Maddern's career is upward and onward. All the essentials that make popularity and success are his. Still young, he gives promise of greater things in the future.

The many friends of J. M. North, the well-known vocal teacher, will hear with regret of the death of his estimable father at Bridgeport, Conn. Mr. North had reached the advanced age of 92 years and was a neighbor of the late P. T. Barnum.

J. Boehmen is one of our thorough musicians. His wide experience and success in teaching piano and violin have made him one of the most desirable teachers. Mr. Boehmen can be addressed at his residence, 1643 Texas avenue, or Box 36, Balmer & Weber.

A Columbian Concert was given by the Carrollton Orchestra at Carrollton, Ill., under the direction of J. A. Carson, assisted by Miss Gertrude Carson, soprano. One of the gems of the programme was Melnotte's arrangement of Il Trovatore duet played by Mr. and Mrs. Carson.

Mrs. Mary Hogan-Ludlum, the elocutionist, was highly commended for her magnificent work in drilling 1,500 young people for the Normal and High School celebration at Music Hall. Mrs. Hogan-Ludlum makes a specialty of the Delsarte System. She has recently removed to 524½ Vandeventer Ave.

Mrs. Louie A. Peebles, since she consented to give vocal lessons, has received pupils from far and near, all anxious to avail themselves of her excellent method. Mrs. Peebles was a favorite pupil of the celebrated vocal teacher, Mme. Petipas, now of Paris, France; and besides being one of our most prominent sopranos, Mrs. Peebles has the rare advantage of being an admirable accompanist.

Mrs. A. F. Newland is one of the quiet workers whose teaching bears the best results. Frequent inquiries come to her from colleges for assistants. Miss Susan Johnston, one of her former pupils, is now filling a very important position as teacher of music at Oswego College, a prominent institution at Oswego, Kan.

H. J. Isbell, the prominent banjo teacher, has opened a very auspicious season. He was very much sought after for concerts during the past season, and is now ready to make engagements for the coming season. The Ideal Club, of which he is leader, has gained quite an enviable reputation. He receives pupils at his music rooms, 3302 Washington avenue.

Eugenia Williamson, B. E., is back, as busy as ever with her classes in elocution. Miss Williamson had wonderful success in her summer's work in the South. She will devote some time to reading, and will be heard in public during the season. Attitude work will receive special attention in her classes.

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MAJOR AND MINOR.

Paderewski is to give three concerts in San Francisco this month.

Johannes Brahms and Joseph Joachim have been obliged to decline the invitation to visit the World's Fair.

The artist banjo manufactured by H. J. Isbell, of 3302 Washington avenue, is one of the best instruments in the market.

Boehmen's Orchestra, under the direction of J. Boehmen, is open to engagements for the season. Address J. Boehmen 1643 Texas ave., or Box 36, Balmer & Weber.

W. A. Benjamin, the tenor, courts the muse on occasions. The Spectator contained a specimen that has been much admired—some writing the author to make of it an oratorio.

"So he praised my singing, did he!" "Yes, he said it was heavenly." "Did he really say that?" "Well, not exactly, but he probably meant that. He said it was unearthly."—*Truth.*

M. Massenet is just now engaged upon the score of a new opera, entitled "Thais," the libretto of which, from the pen of M. Louis Gallet, is founded upon a novel by M. Anatole France.

Mendelssohn is a man to whom I look up as to some lofty mountain. He is a true divinity, and no day passes in which he does not utter at least two ideas worthy to be engraven on gold.—*Schumann.*

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Miss Marion Ralston, the talented daughter of Mrs. Lucy B. Ralston, the prominent teacher of 3431 Lucas ave., is winning new laurels in Boston where she is studying piano under Mr. Faelton, harmony under Mr. Cutter and history under Mr. Elson. Her teachers have accorded her deserved praise.

When you buy your *spectacles* and *eye glasses,* do you want reliable ones? If you do, go to A. P. Erker & Bro., opticians, 617 Olive street, near Barr's. They have opera glasses, telescopes, microscopes, drawing instruments, artificial eyes, etc., at the lowest prevailing prices.

Musicians tune their instruments in the concert room, instead of back of the stage, because the difference of temperature would put them out of tune. People who have been under the impression that musicians like to make nuisances of themselves will now see their mistake.

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"Ayer's Sarsaparilla cured me of scrofula."—J. G. Berry, Deerfield, Mo.

"More than thirty years ago the rim of one of my ears began to trouble me, commencing with a stinging, painful sensation and a discharge of almost imperceptible matter, which would form into a sort of scab, increase in size, loosen, and fall off, leaving the parts raw and sore. Salves and the doctors' prescriptions did me no good. Presuming the trouble to be eczema, I began to take Ayer's Sarsaparilla. I had hardly commenced on the fifth bottle, when the ear entirely healed and has remained so since."—Isaac Clements, (80 years of age), Fort Ann, N. Y.

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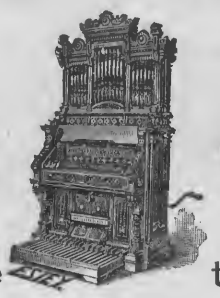

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STARS OF THE GERMAN THEATRE.

The local German stage, the Germania Theatre on 14th and Lucas Place, has no stars in the sense in which they are announced in the American theatres, but it has what is far more desirable, a number of brilliant actors and actresses whose

MISS BELINA.

renditions are simply superb. At the head of this Art Institution is a gentleman who, with indefatigable zeal and untiring efforts, provides for the German public a diversity of amusements from gay to tragic. The following repertoire for the month of November bears ample testimony:

NOVEMBER.

Tuesday, 1st—Gewagte Mittel (farce).
Thursday, 3d—Wilde Katze (farce).
Saturday Matinee, 5th—Raûb der Sabinerinnen (comedy).
Sunday, 6th—Lûcinde vom Theater (farce).
Wednesday, 9th—Wahl Agitation (comedy).
Thursday, 10th—Schiller's Anniversary Jubilee Prologue by Zûendt Die Piccolomino (drama).
Saturday Matinee, 12th—Veilchenfresser (comedy).
Sunday, 13th—Blûthochzeit (tragedy).
Tuesday, 15th—Die Leibrente (farce).
Thursday, 17th—Der Salontyroler (comedy).
Saturday Matinee, 19th—Tilli.
Sunday, 20th—Der Goldoukel.
Tuesday, 22d—Wallenstein's Tod.
Thursday, 24th—Hasemann's Toechter.
Friday, 25th—Freier Abend.
Saturday Matinee, 26th—Roderich Heller.
Sunday, 27th—Mamsell Natouche (operette).
Tuesday, 29th—Hans Lunei (comedy).
Thursday, Dec. 1st—Papa Gustav (French farce).

After having credited Director Waldemar for his energy and skill in a former article, accompanying which was his portrait, we now proceed to the pupils of the Muses, the ladies, those favorites to whom the public has so unanimously expressed its approval and delight. Miss Belina, the original of the accompanying cut, may first receive mention, not because her amiable and prepossessing associates, Misses Hardûng, Weidtman and Wolter deserve less notice, but because Belina represents that branch of the dramatic art which is most nearly related to music, namely, that light operatic species, the farce.

Miss Belina was the latest arrival of all the members of the troop in St. Louis, having been detained at the New York Quarantine. When she finally came, however, she won all hearts at once by her bright, vivacious acting. Her acting, if not full, is at least sweet and pleasing. Particularly must her excellent renditions be appreciated when we remember that it has been only seven years since she began studying the German tongue. By name she is a Russlau, of charming appearance, with dark sparkling eyes and black hair. She was born Feb. 9th, 1870, in the Metropolis Moscow, the daughter of a well qualified teacher of gymnasium. In the early years of the bright little child the parents emigrated to Posen, where, subsequently, Belina received her education. The father died soon after their arrival in Posen, and Belina left school only to follow the irrepressible promptings of her heart, which directed her to the stage. This occurred in her 18th year. In the meantime, while she was advancing in dramatic cultivation she felt the growing necessity of turning her attention to the training of her voice, which led her to entering the renowned conservatory of Mme. Hirschel. It was there that she learnt to master the language, and acquired efficiency as an actress. From there she was at once called to fill an engagement at the Stadt theatre in Kiel as the foremost soubrette, and afterwards her career in Wiesbaden, Berlin and Cologne was a marked success

ST. LOUIS CHORAL-SYMPHONY SOCIETY.

THIRTEENTH SEASON.

The Society has accepted the invitation of the World's Columbian Exposition Commission to become a part of the Western Festival Choir of 2500 Singers, composed of the permanent musical organizations of seventeen of the largest Western cities. This Choir will give three concerts at the World's Fair in June, 1893, assisted by an Orchestra of 200, and world-renowned soloists, under the direction of Theodore Thomas. The following Choral works will be rendered: 1st Concert.—Handel—"Utrecht Jubilate;" Mendelssohn—"St. Paul, Pt. I." 2d Concert.—Bach—"A Stronghold Sure;" Wagner—"Selections." 3d Concert.—Handel—"Selections from "Israel in Egypt" and "Judas Maccabeus;" Berlioz—Selections from "Requiem Mass."

It has been decided to give the above concerts, the Messiah and four Symphony Concerts (eight in all), during the ensuing season, on Thursdays, in Music Hall, on or about November 24th, December 15th and 29th, January 26th, February 23d, March 23d, April 20th and May 18th, thus giving those who are unable to visit the World's Fair during Festival week a chance to hear the Choral music of what promises to be the grandest musical event of the 19th century in this country.

It has been deemed best, in order to secure a large audience, to reduce the price of subscriptions from $15.00 to $10.00 for two seats to the entire series. The selection of the same works as will be given in Chicago is a sufficient guarantee of the excellence of the programs, and the low price of 62½ cents per seat (single seats being $1.00) should place it within the power of all lovers of music to hear a series of first-class concerts by a picked chorus of about 200 well trained voices, our excellent Symphony Orchestra of 55 musicians and the best soloists available.

The public should give such assistance as will prepare for the World's Fair a proper representation of the musical culture of St. Louis as compared with Chicago and other cities. The subscription price of tickets has been reduced and consequently a large membership is indispensable.

Subscribers will have first choice of seats, and payment will not be demanded until the Selection of Seats, about November 14th, of which they will be notified.

The management takes great pleasure in announcing the engagement of Miss Emma Juch for the first choral concert, Nov. 24th. Miss Thayer and Mr. Bauer have been also engaged for this concert. Miss Thayer is the alto who has done such excellent work in the choir of Dr. Brookes' church, and Mr. Bauer's massive and rich basso is well known to all frequenters of the Synagogue. Miss Corinne Moore Lawson will be the soprano, and Mrs. Adele Laes Baldwin the alto for the Christmas rendition of the "Messiah."

MISS AGNES GRAY.

This remarkable young violinist was born in St. Louis, Mo., September 24th, 1869, and is the daughter of the late Frank Gray, the well-known violin maker and repairer.

At the early age of three years little Agnes showed great love for the violin; so much so, indeed, that for it the playthings of childhood were put aside.

Her father having his workshop with the family, caused her to become more and more anxious to work. To copy him was her delight; and her happiest hours were spent in the workshop, sitting on the floor with an old Hoff "fiddle" to saw across. Not content with trying to "make music," the child, after a time, would take off all the trimmings of the instrument, and with much vexation and persistency replace them. In this way, she became so accustomed to the tuning of violins, and so fond of the instrument, that at the age of five years she could tune a violin almost as perfectly as her father. From this age to her eighth year, Mr. Gray took great delight in teaching Agnes, by ear, a number of pieces—among them "Whip-poor-will," "Pop Goes the Weasel," and "The Moon Behind the Hill."

One afternoon, as she was playing "Whip-poor-will" to her family and some friends, who should appear at the door but Professor Spiering, a musician and a friend of her father. When she had finished, he exclaimed: "Well done! Do you play this by note?" "No, sir," was the meek reply; "all by ear." Upon hearing this, Prof. Spiering insisted upon Mr. Gray allowing Agnes to take instruction, remarking that such unusual talent should not be wasted. Arrangements were made and she began her musical studies. The marked progress of the daughter in one year so delighted the father that he decided to grant her the desire of her heart by continuing her lessons as long as it remained possible.

Agnes made the most of her opportunities, and, with the qualities that mark her womanhood, did well whatever she undertook. Two hours daily were given to practice, and as she went to school and lived a long distance from her teacher, she was obliged to take her lesson Sunday mornings.

In 1881, by an unexpected and almost marvelous freak of fortune, Mr. Gray came into possession of a genuine Cremona, nearly two hundred years old and much out of repair; it was still a genuine Straduvarius. As soon as the repairs were completed, Mr. Gray presented the violin to his daughter, and she now uses it for all concert work.

MISS AGNES GRAY.

Miss Gray's first public appearance was made at a concert, April 21, 1883, when she played from memory De Beriot's 9th Air. The repose and determination of this child of twelve years, together with her remarkable technique, won for her the admiration of her listeners. From this on engagements followed, and the child was never happier than when, as the reward of her effort and in part payment for her lessons, she could hand her teacher a five-dollar gold piece. With girlish pride she issued a tiny card on which was printed "Agnes Gray, Violin Teacher" Her first pupil appeared upon the scene, and her successful work as an instructor began.

Her course of study with Prof. Spiering continued for nine years, when death called away this faithful friend and teacher. About this time, Carl Zimmer—a pupil of Wilhelmiji—came to St. Louis on a visit to his parents. He heard the young violinist play, and was so delighted with her performance that he offered to give her lessons during his stay in the city. Under his careful tuition she practiced four hours daily, gaining that finish which so distinguishes her from the amateur player.

As a young woman, Miss Gray is the development of the faithful, persevering child. Attractive in face and manner, she wins all with whom she comes in contact. Before she draws her bow across the strings of her violin, she has won the heart of her audience; and what she thus wins her playing holds. A feature of Miss Gray's genius is a wonderful memory. Her entire repertoire is thoroughly memorized, and she stands before her audience an artist in all that the word implies, in purity of tone, in masterly technique, in intelligent musical interpretation.

In her domestic life, Miss Gray is an honored daughter and an unselfish sister. For years she has assisted in the support of a large family.

A few years ago an opportunity came to her to complete her studies in Germany. She relinquished this one great ambition of her life that she might be near those depending upon her aid—an assistance made more necessary by the death of her father. A true woman and a child of genius, Miss Gray has a brilliant future before her.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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A training school for young artists of both sexes is to be opened at Bayreuth, in connection with the Festspiele, and under the patronage of the directors of that Institution. The instruction, which will comprise the vocal, declamatory, and histrionic branches of operatic art, is to be entirely free, the only qualification being the requisite amount of talent.

The following musicians will constitute the committee to examine American compositions for the World's Fair competition: Camille Saint-Saens, Paris, France; Dr. A. C. Mackenzie, London, England; Asger Hamerik, Baltimore, Md.; Carl Zerrahn, Boston, Mass.; B. J. Lang, Boston, Mass.; Wm. L. Tomlins, Chicago, Ill.; Theodore Thomas, Chicago, Ill.

Signor Mascagni, having completed his new opera, "I Rantzau," is said to be already engaged upon two short operatic works entitled "Zanetto" and "Vestilia," after the completion of which he will take in hand an important and ambitious score, the libretto of which is being written for the young Maestro by SS. Menasci and Torgioni-Tazetti. The title of this new work is to be "Nero," and the book will be founded upon Robert Hammerling's brilliant and powerful poem "Ahasuerus in Rome."

Miss Trenchery, of Alton, gave a most elegant party, in the nature of an informal reception, to fifty young people, in honor of her niece, Eugenie Whitmore, of Omaha, Neb. The indoor part of the program for the occasion was made pleasant by piano selections by the Misses Brenholt and the Misses Watson, together with vocal numbers by Misses Eugenie Whitmore, Fannie Clapp and W. Burbridge. Afterward the young people betook themselves to the lawn for games and outdoor sports, followed by a merry dance and the serving of refreshments in the music room.

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ATTENTION LADIES.

Mail 2c. stamp for sealed instructions for enlarging your bust five inches, using Emma Bust Developer; absolutely guaranteed; our 24-page Illustrated Catalogue mailed for 6c. EMMA TOILET BAZAAR, 224-A Tremont St., Boston, Mass. Mention this paper.

THERE ARE SIX FEATURES OF

BARR'S

Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

1st. The fact that every article worn by woman is for sale under their roof.
2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
3d. That but one price, and that the very lowest, is put upon all goods.
4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house St. Louis.
6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.	Cloth Store.	Flannel Store.
Notion Store	Black Goods Store.	Lining Store.
Embroidery Store.	Cotton Goods Store.	Cloak and Suit Store.
Lace Store.	Linen Goods Store.	Shawl Store.
Trimming Store.	Silk and Velvet Store.	Underwear and Corset Store.
Gents' Furnishing Store.	Dress Goods Store.	Children's Clothing Store.
Handkerchief Store.	Paper Pattern Store.	Quilt and Blanket Store.
White Goods Store.	Art Embroidery Store.	Upholstery Store.
Calico Store.	House Furnishing Store.	Millinery Store.
Summer Suiting Store.	Parasol and Umbrella Store.	Shoe Store.
Gingham Store.	Hosiery Store.	Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS, ST. LOUIS.

10 CHARACTERISTIC STUDIES.

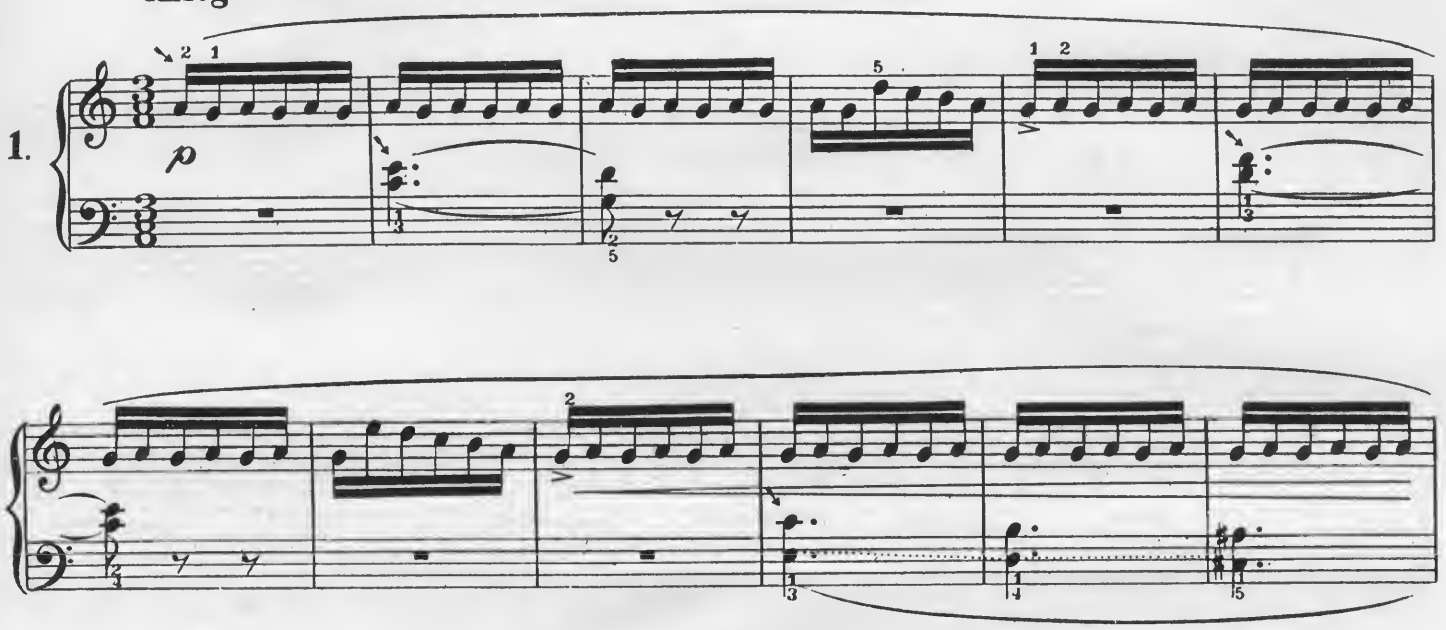
GRETCHEN AM SPINNRAD.

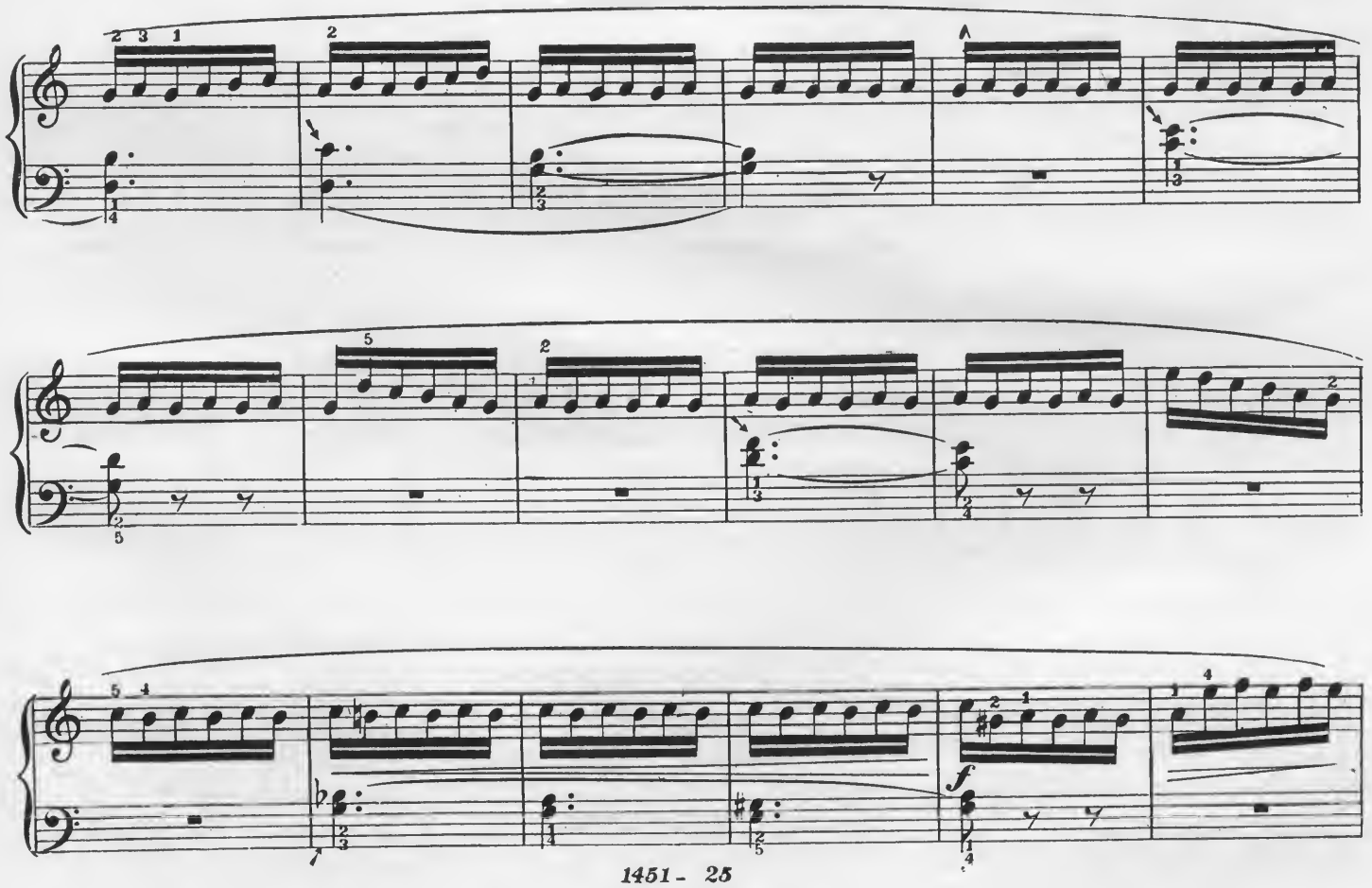
(MARGARET AT THE SPINNING WHEEL)

Anton Krause. Op.2.

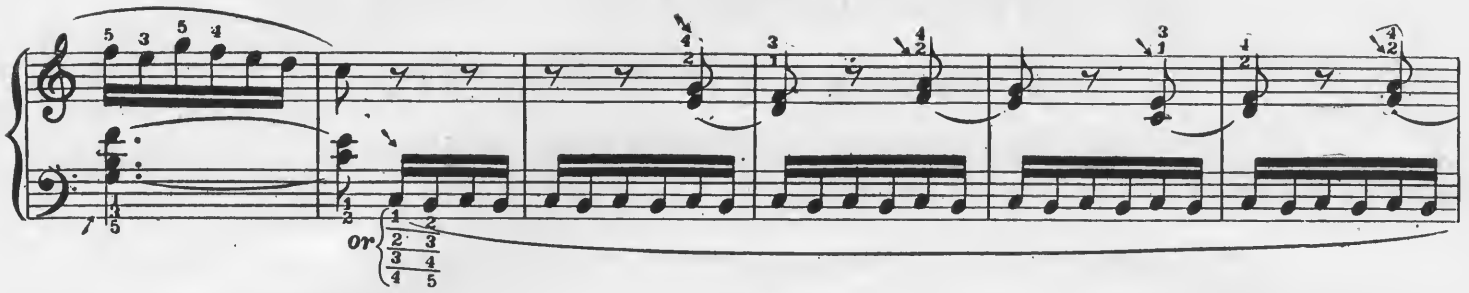
Allegro. ♩.=84.

1.





1451 - 25
Copyright_ Kunkel Bros. 1892.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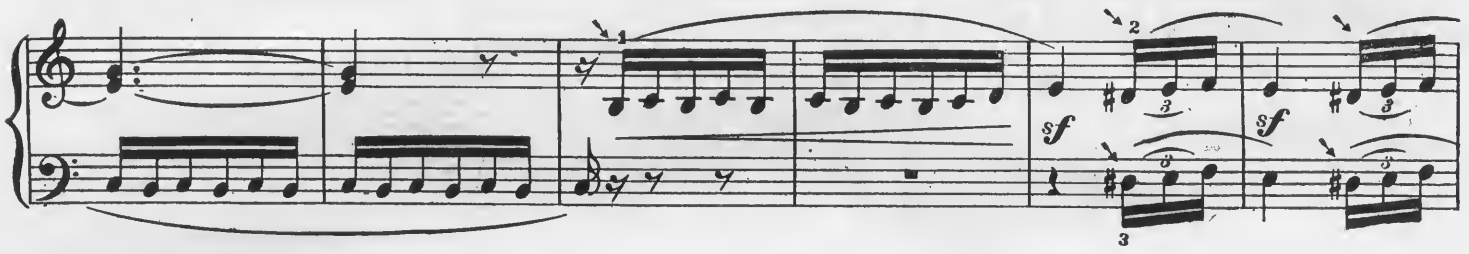
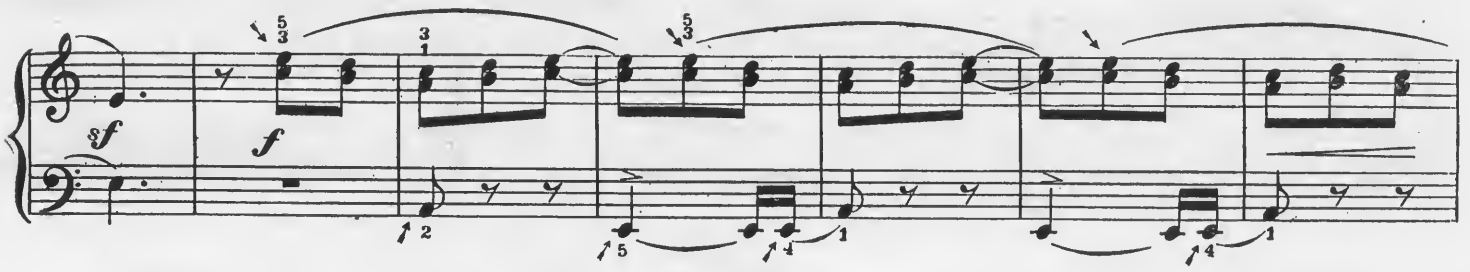
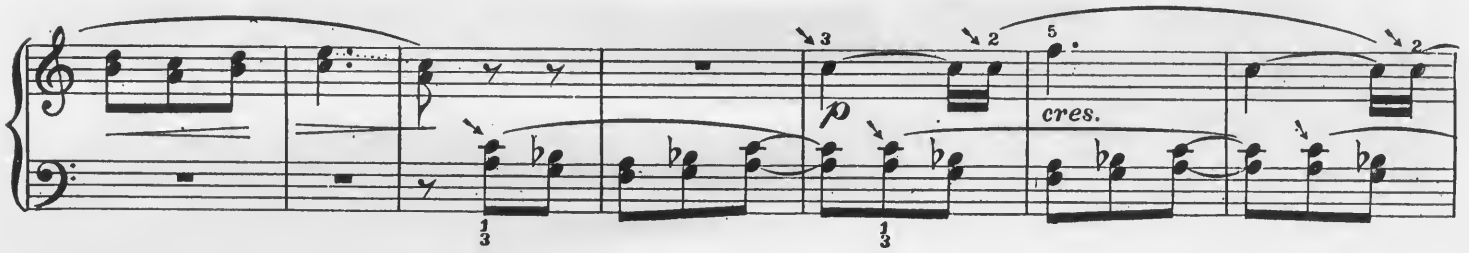
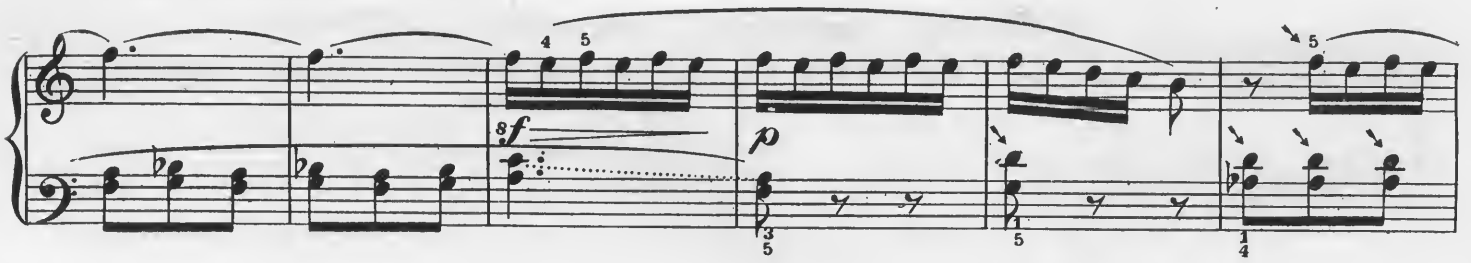
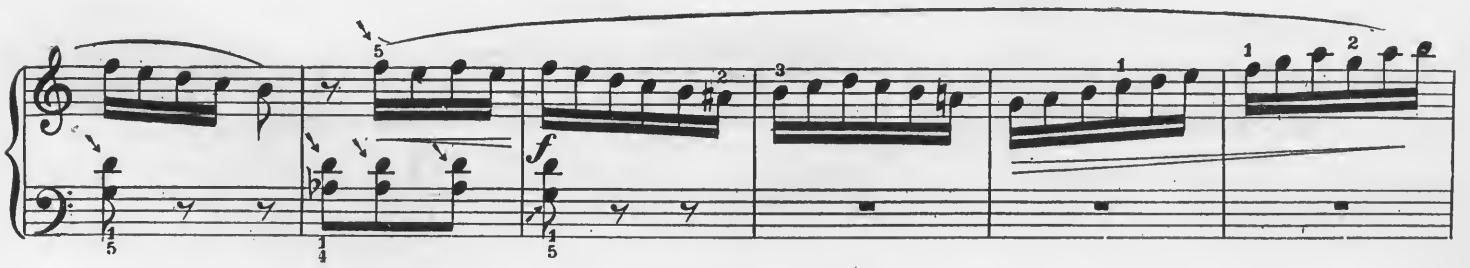
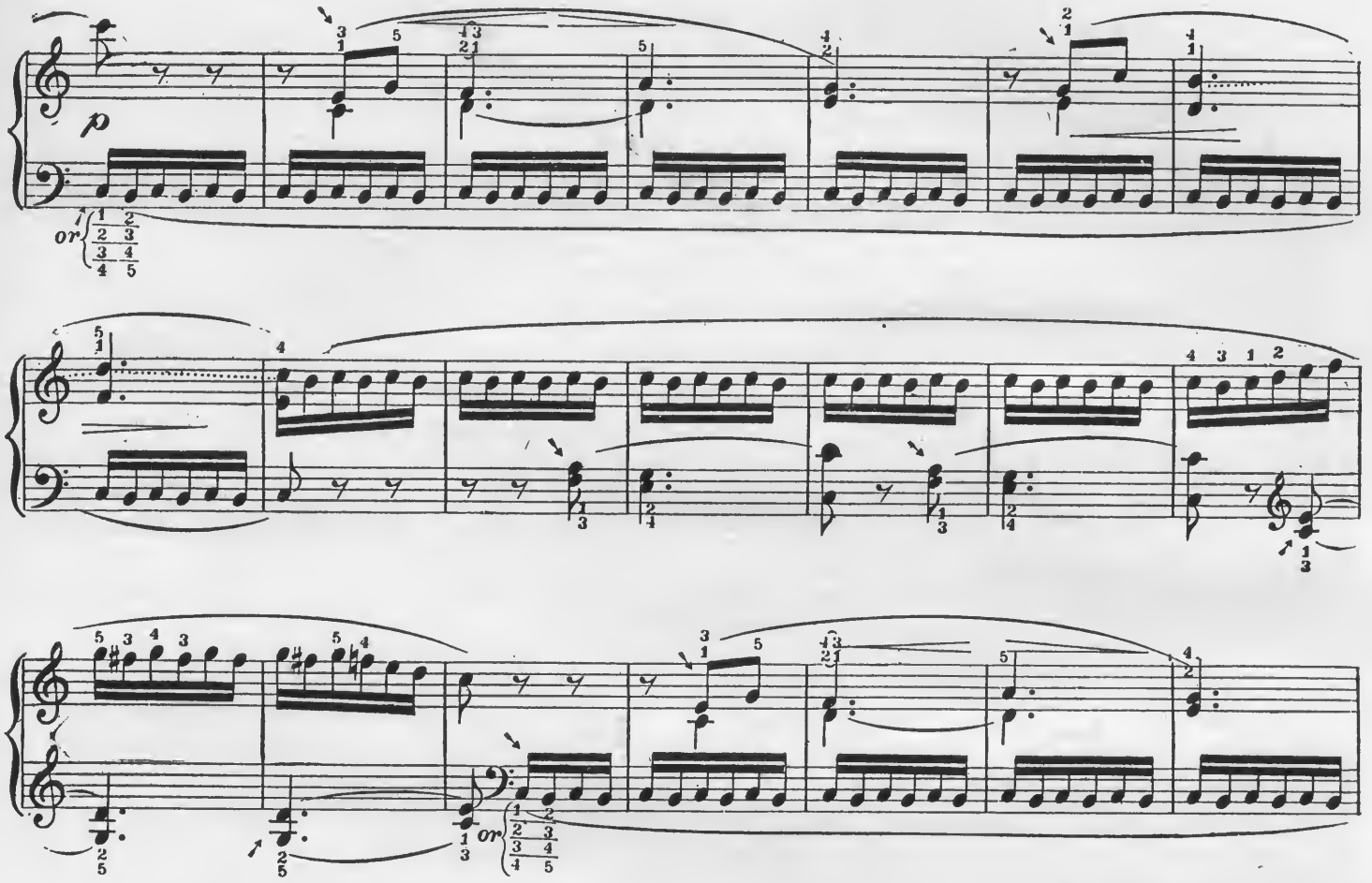

sf
sf
sf


sf
f


p
cres.


sf
p


f

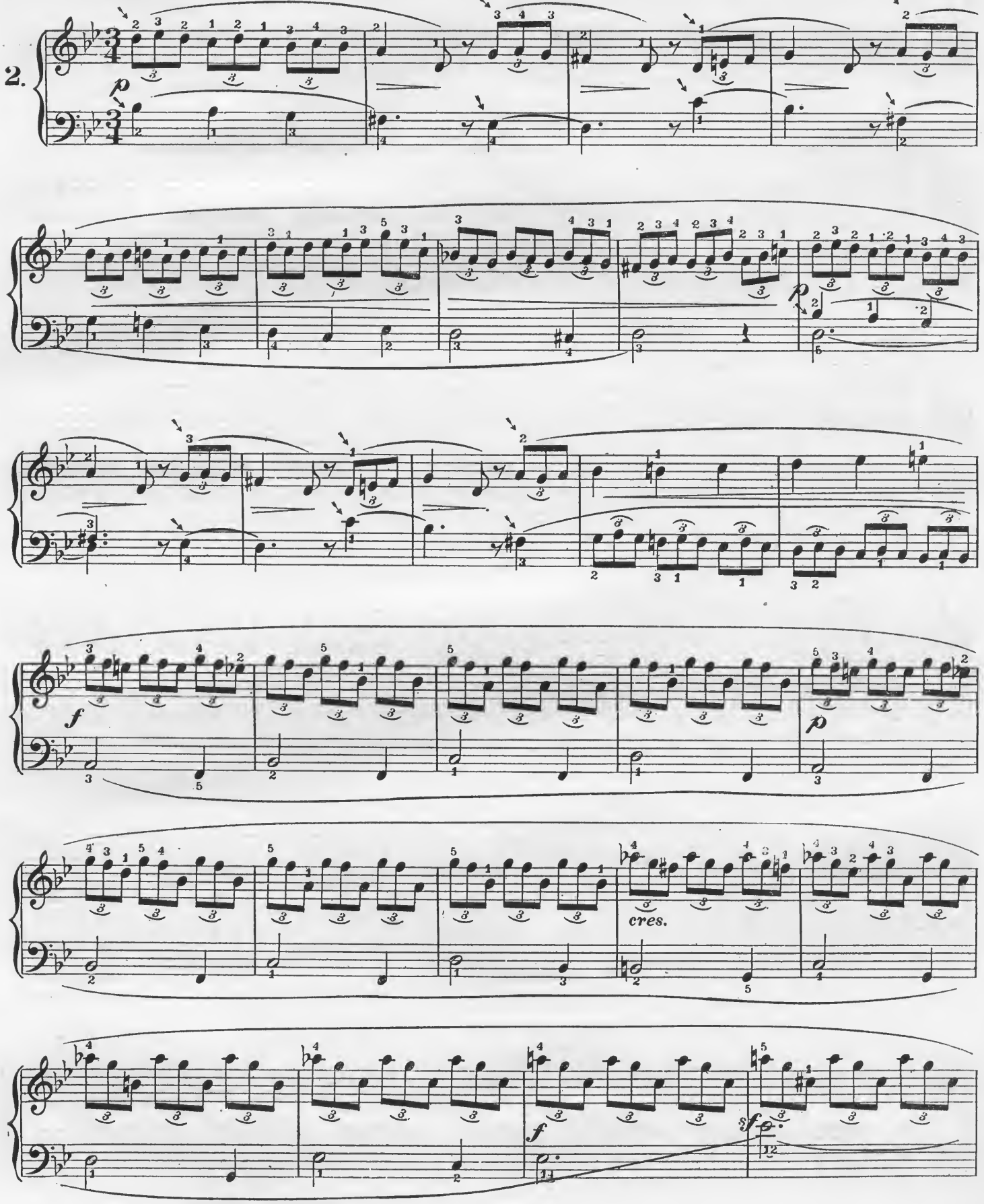

p
or
or
dim.
pp
f

SCHÄFER'S KLAGE.

SHEPHERD'S LAMENT.

Allegretto. ♩ = 152.

2.



ff

f

p

f

p

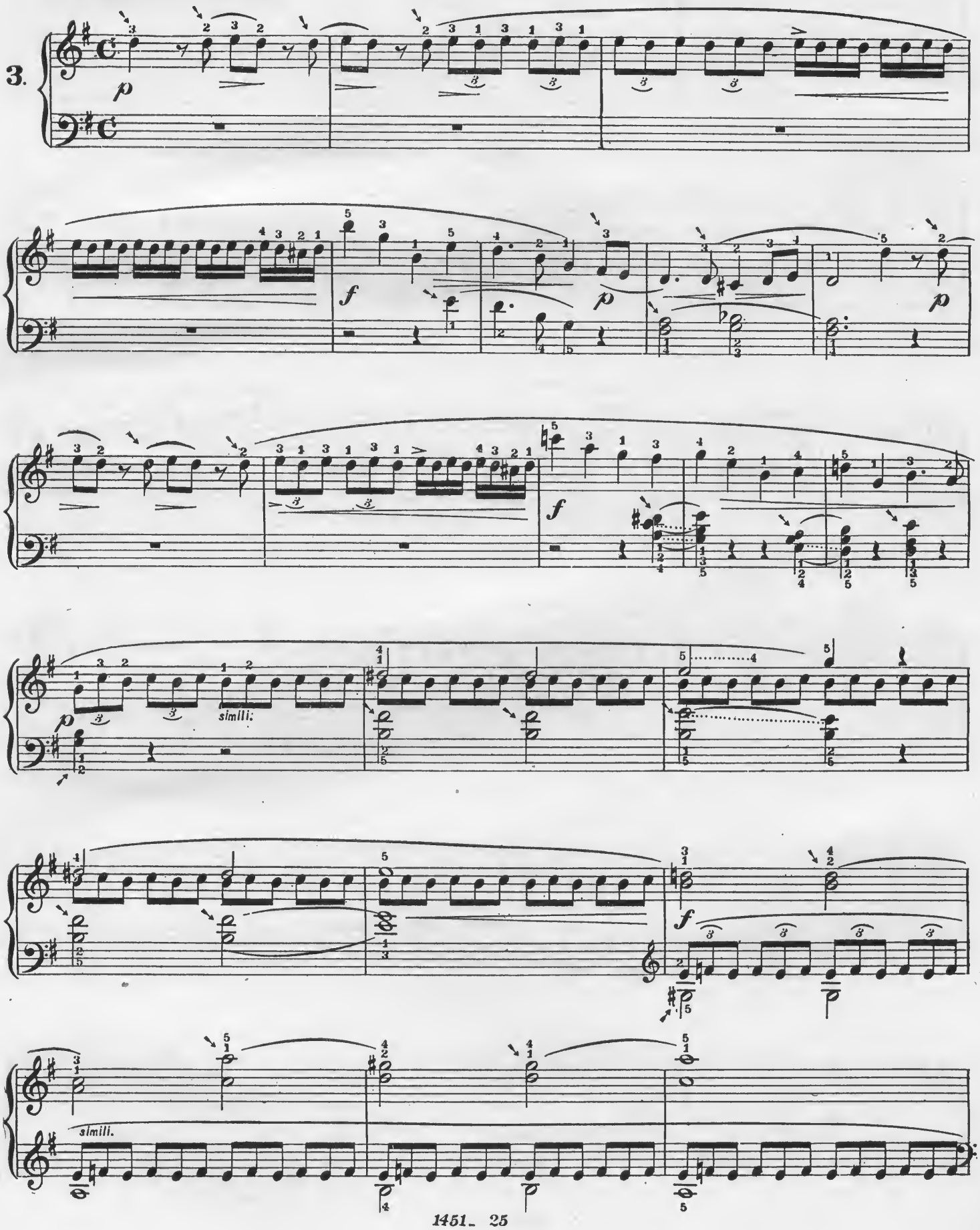
pp

LIED DER NACHTIGALL.

(SONG OF THE NIGHTINGALE.)

Moderato ♩ = 152.

3.



simili.

mf

or

f

cres.

ff

mf

simili.

dim.

p

pp

TARANTELLA.

Vivace. ♩. = 152.

4.

f *legato.*

sf *sf* *sf*

p

pp

pp cres. dim.

p

mf cres.

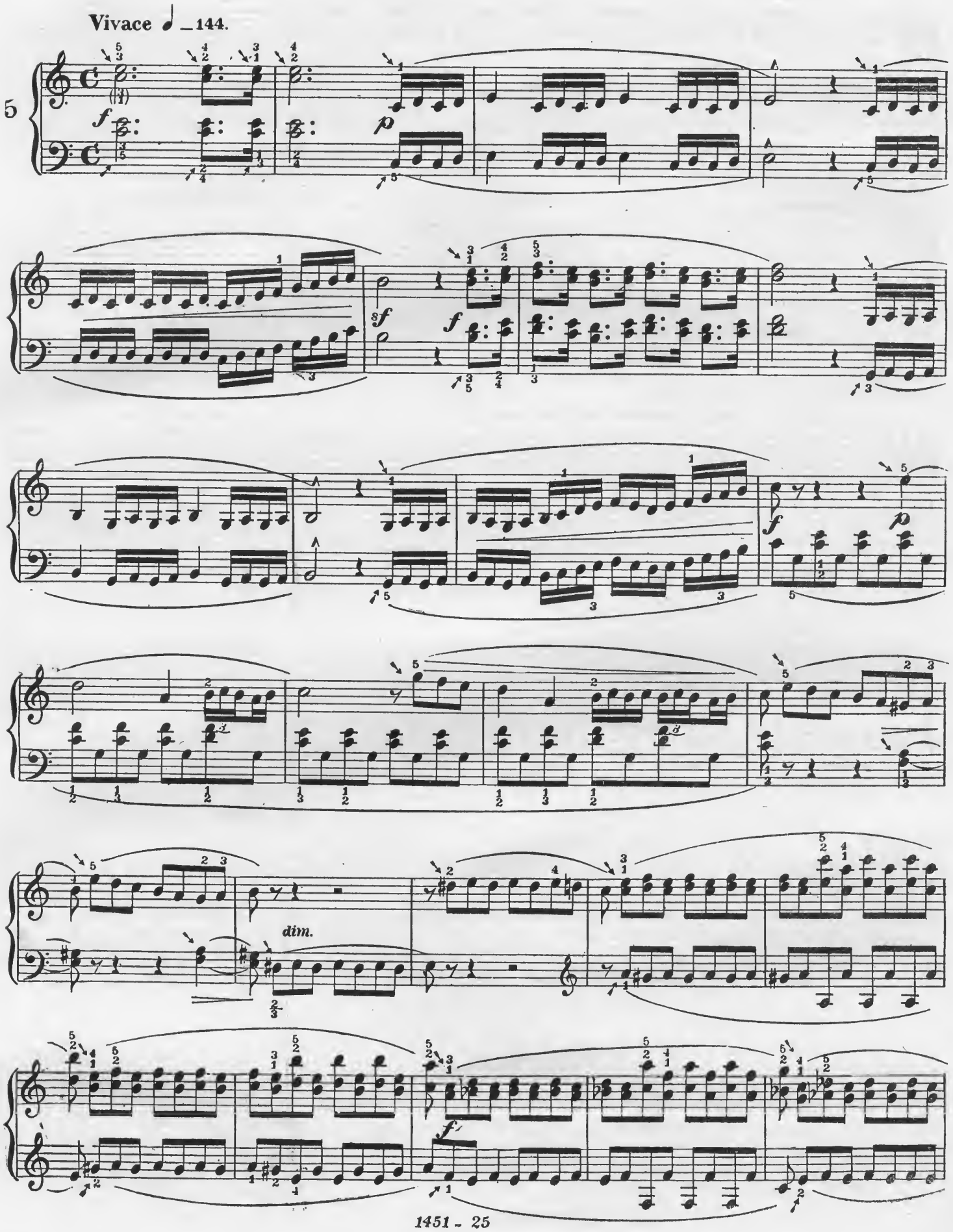
f f

ff ff

HOCHZEIT'S KLÄNGE.

(WEDDING SOUNDS.)

Vivace ♩ = 144.



simili.

simili.

cres.

Ped. Ped. Ped. Ped. Ped.

a tempo.

rit.

p

sf

f

simili.

f

ff

simili.

ff

NECKEN UND KOSEN.

(TEASING AND CARESSING.)

6.

Allegro ma non troppo. ♩ = 144.

p

legato.

cres.

sf

f

simili.

ff

simili.

simili.

p

f

p

f

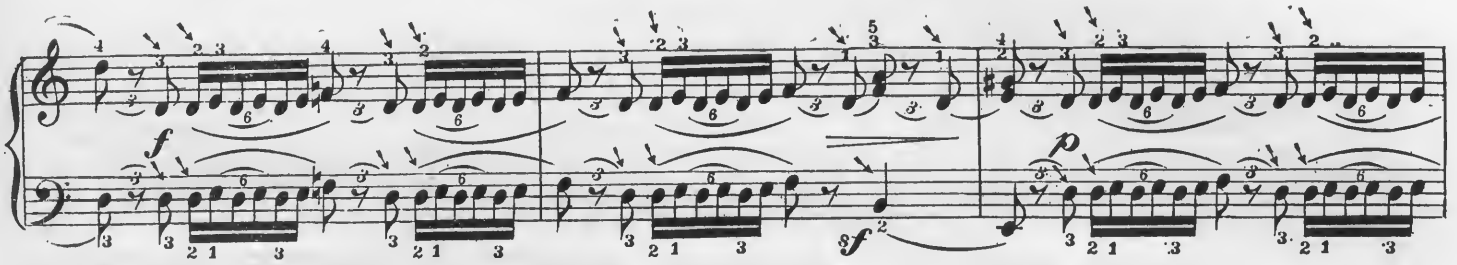
p

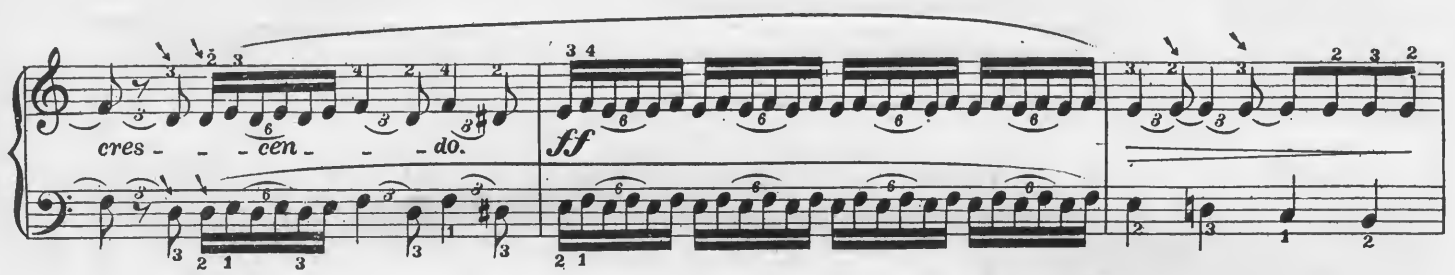
f

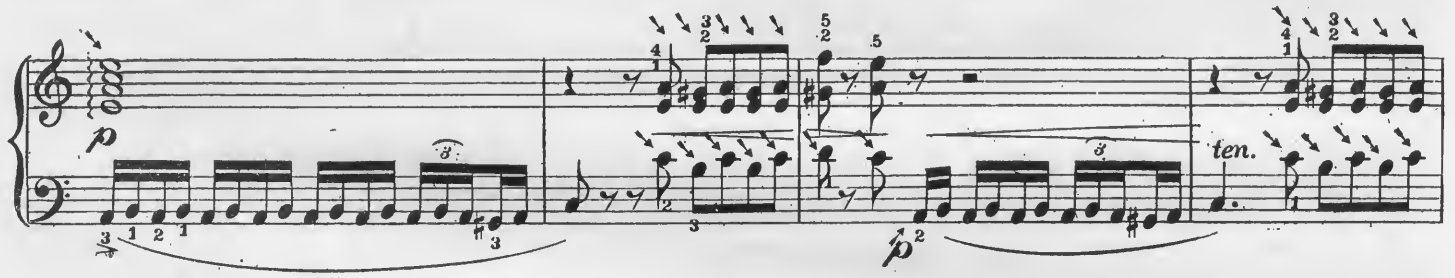
ff

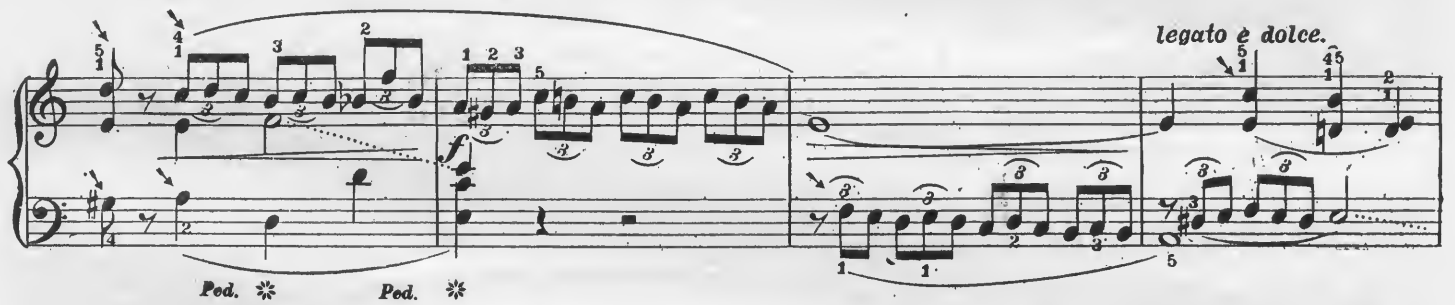
sostenuto.

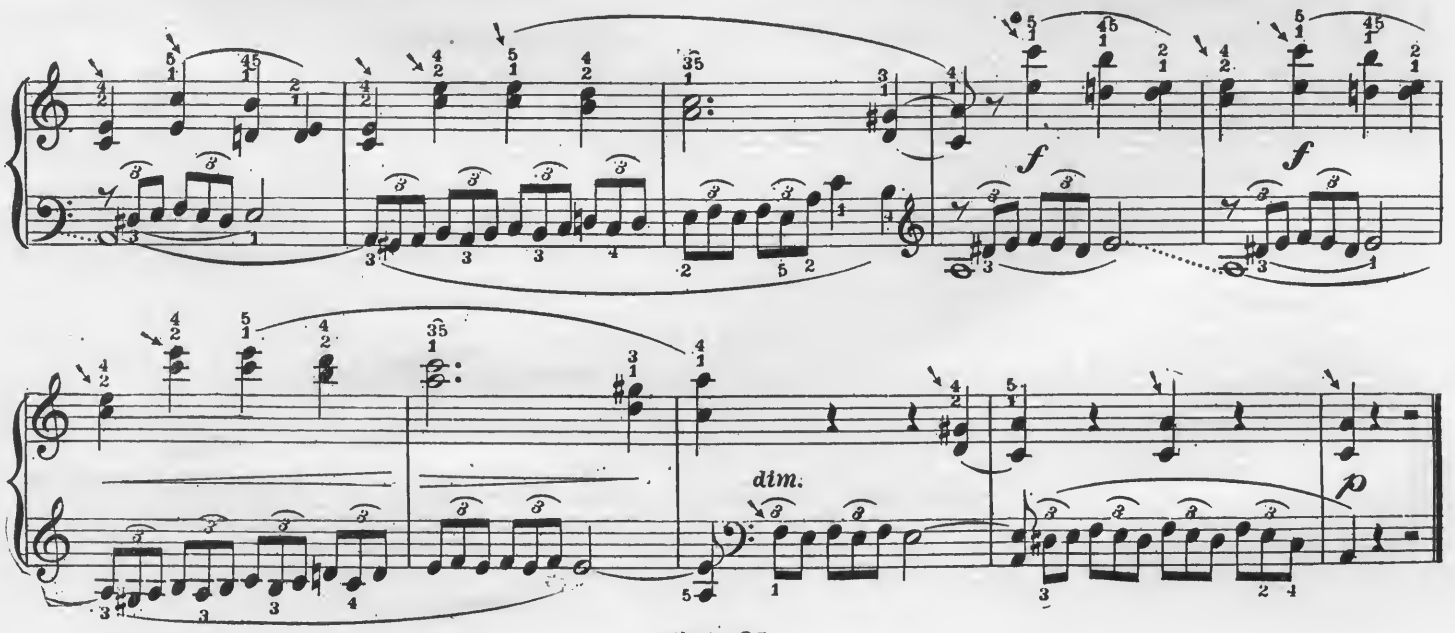
f


f
sf
p

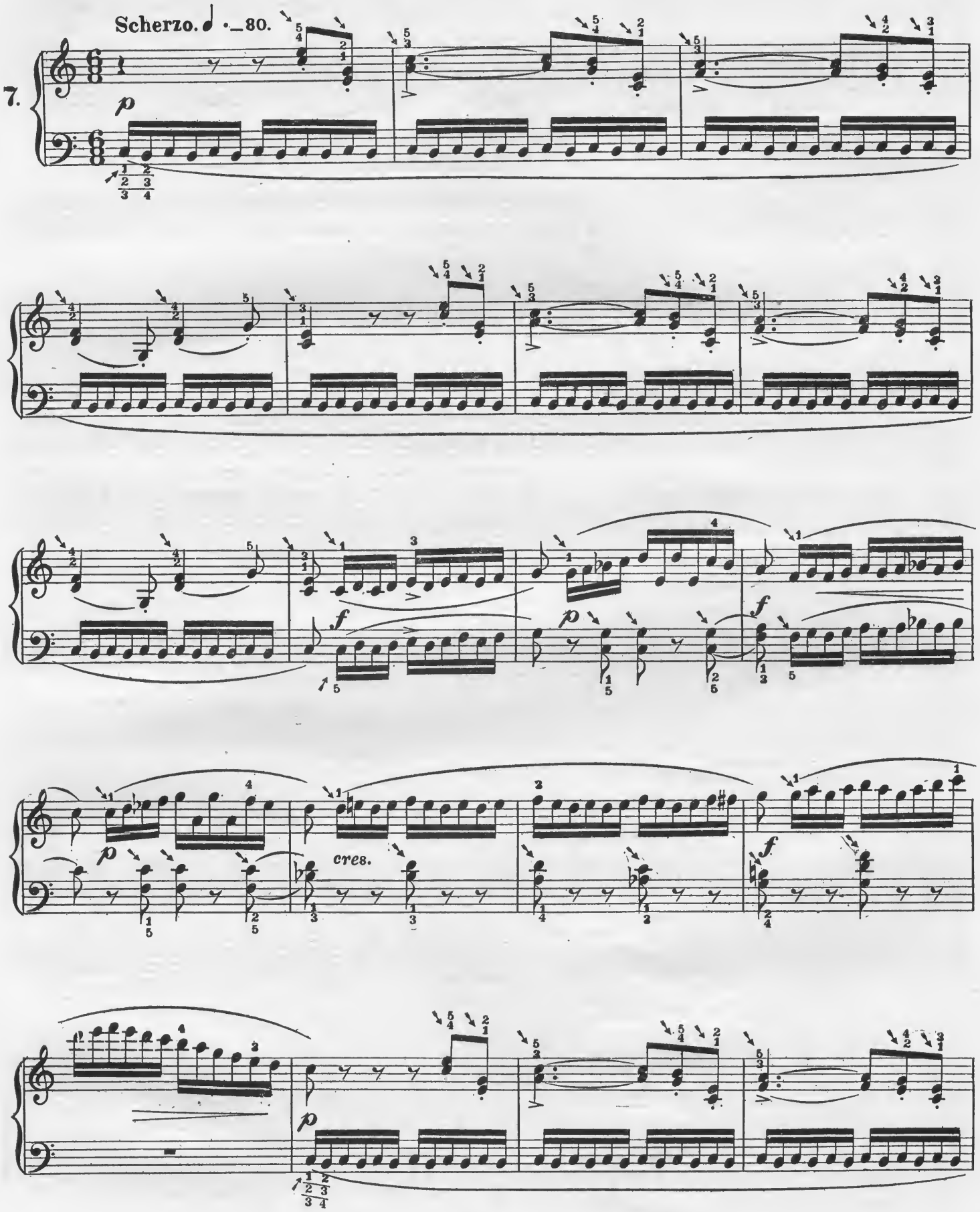

cres - - - cen - - - do.
ff


p
ten.
p


legato e dolce.
f
Ped.
Ped.


f
f
dim.
p

IN DER GONDOLA.
(IN THE GONDOLA.)



cres.

f

p

f

p p

f

p

cres.

ff

p

DER HERBST NAHT.
(AUTUMN APPROACHES.)

Moderato. ♩=96.

8.

p sostenuto.

simili.

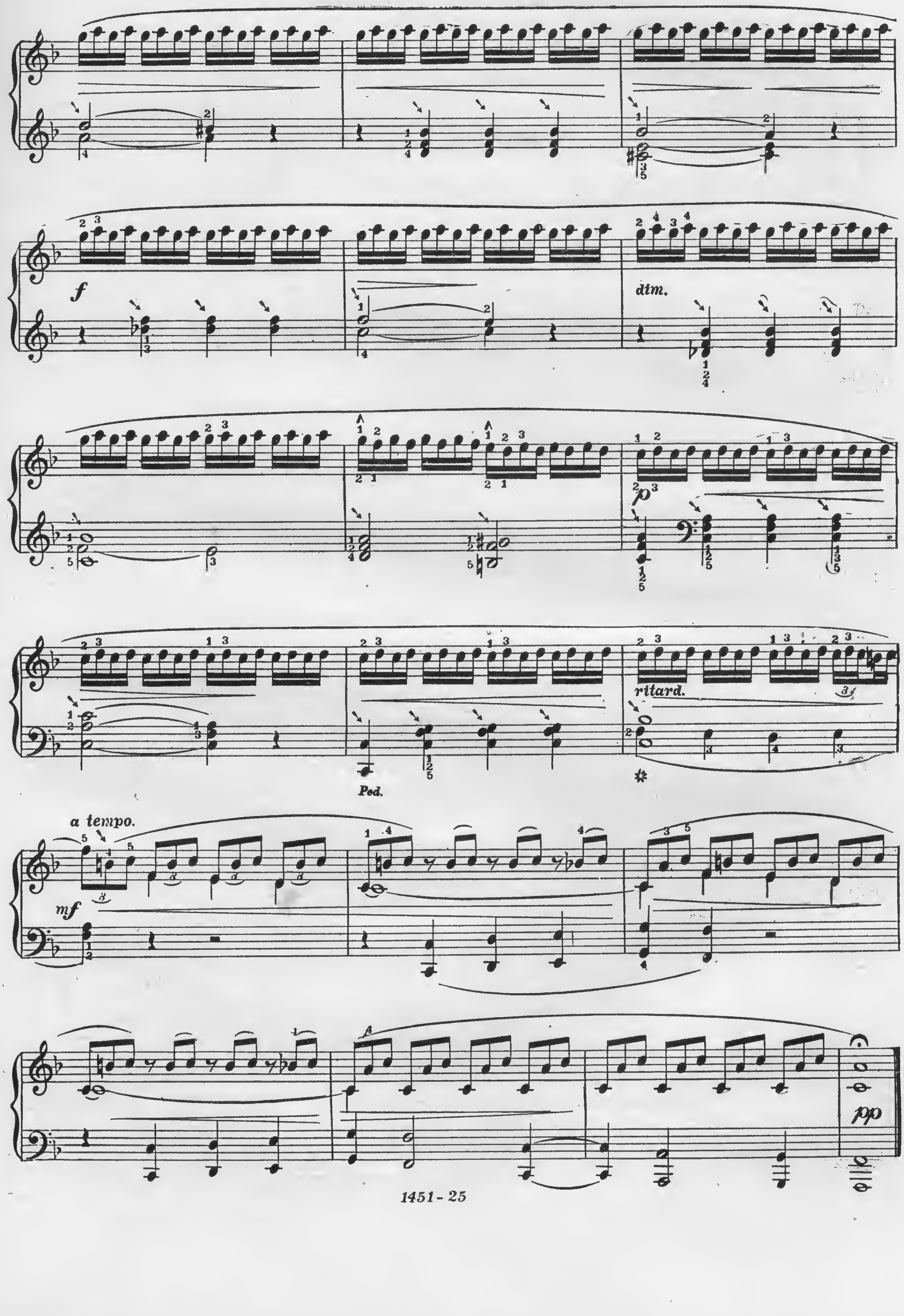
simili.

cres.

dim.

f

p


f
dim.
p
ritard.
Ped.
a tempo.
mf
pp

LÄNDLICHE WEISEN.

(COUNTRY LIFE.)

Allegretto grazioso. ♩ = 160.

9.

p cuckoo. cuckoo. Ped. Ped.

mf Ped.

Ped.

p Ped

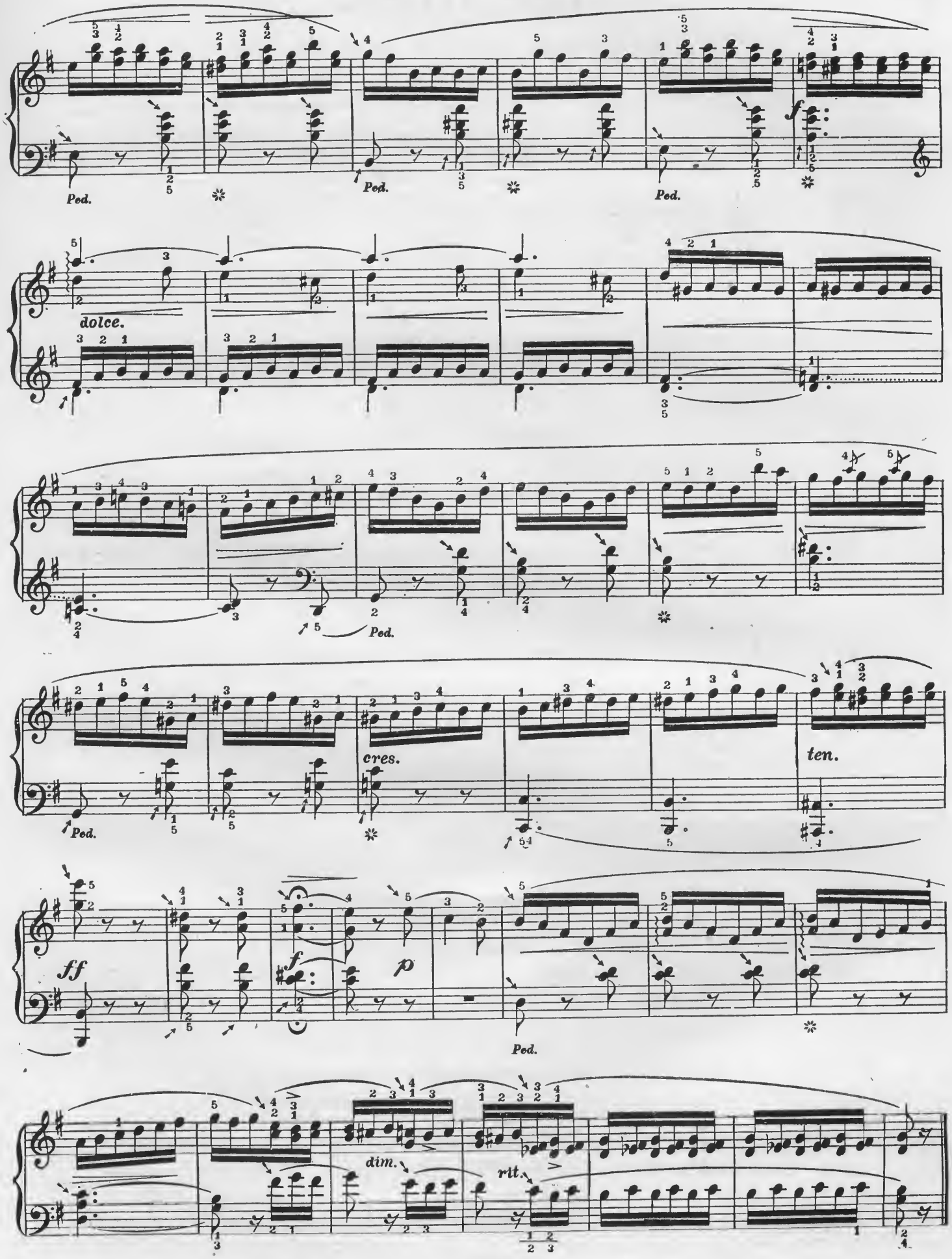
Ped.

ten. Ped.

f Ped.

Ped.

p Ped.


Ped.
Ped.
Ped.
dolce.
Ped.
cres.
ten.
ff
f
p
Ped.
dim.
rit.

FEEN REIGEN.

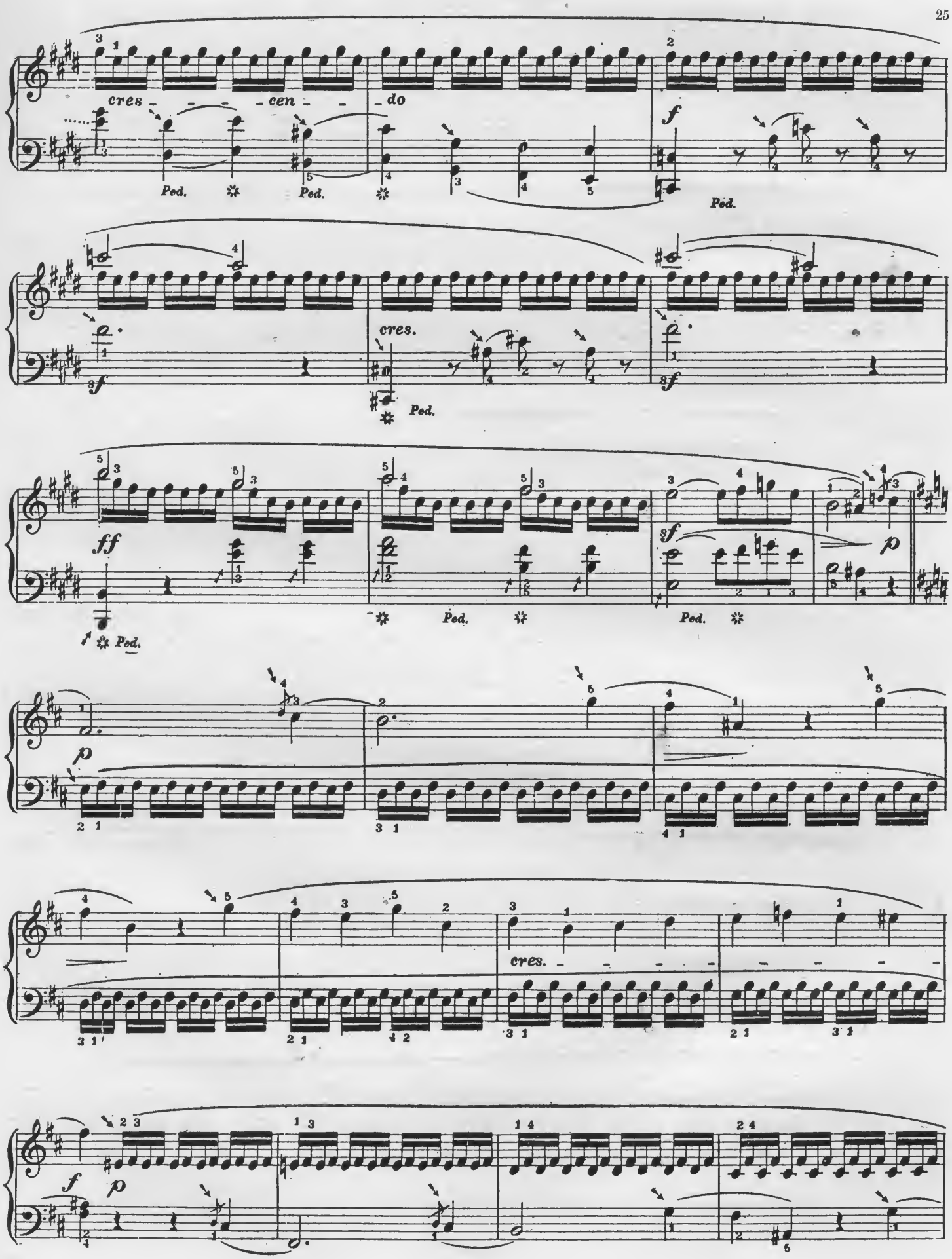
(GATHERING OF THE FAIRIES.)

Con fuoco. ♩ = 126.

10.

simili.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


cres - - - cen - - do
Ped.
f
cres.
ff
p
cres.

cres.

Ped. Ped.

f

f

dim.

Ped. Ped. Ped.

dim.

simili.

f

p

3f Ped.

f

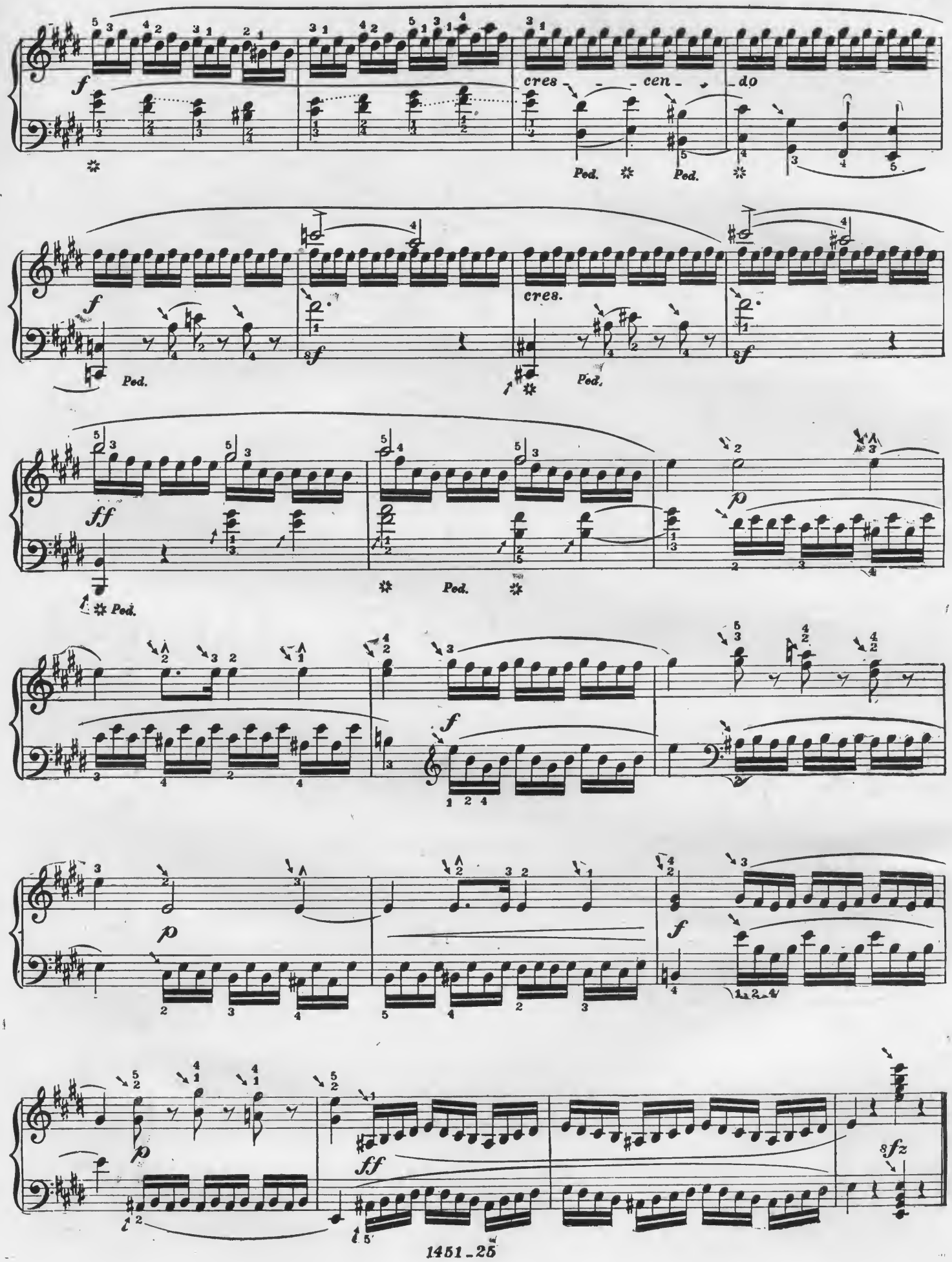
p

Ped. Ped. Ped.

p

f

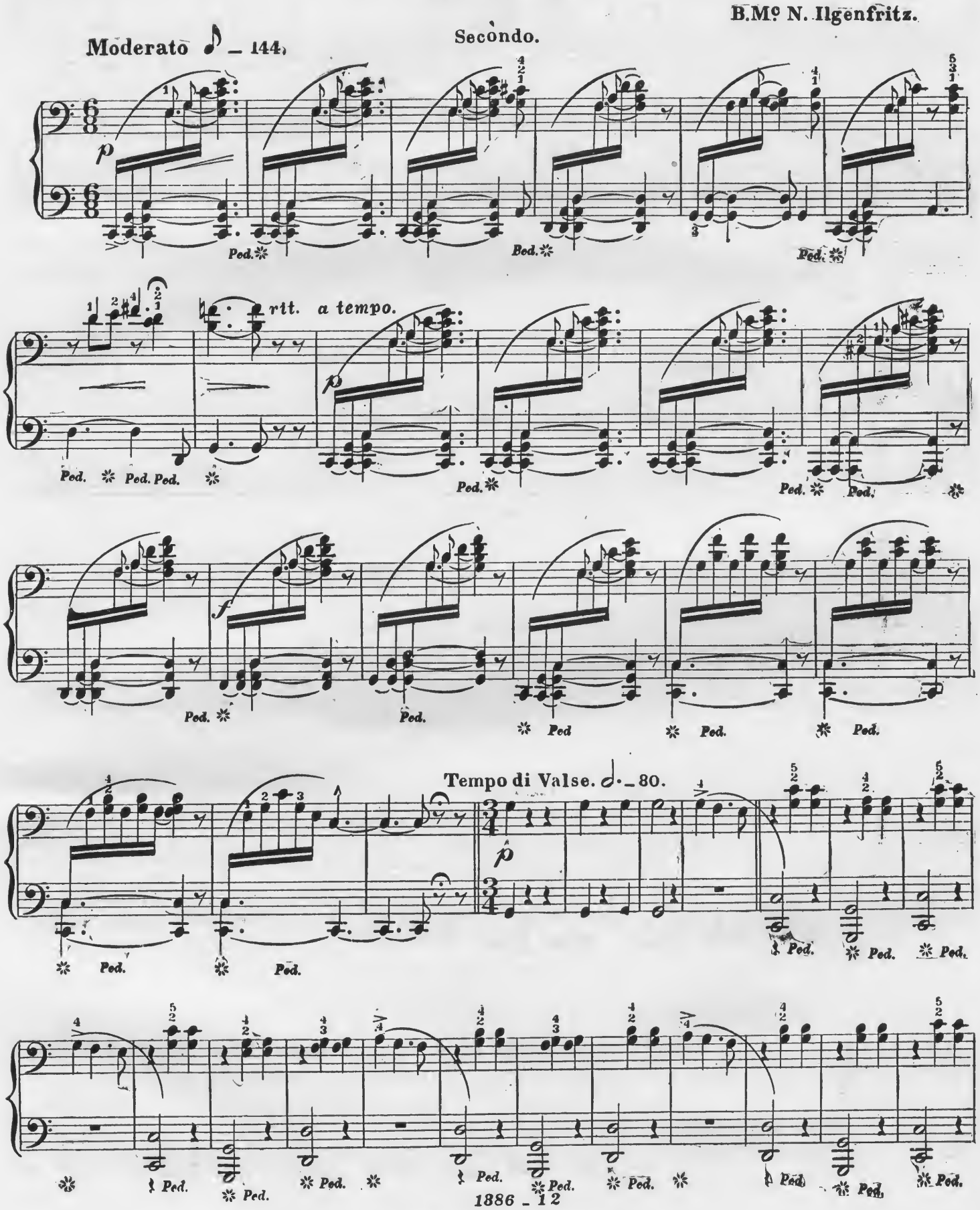
Ped. Ped. Ped. Ped.


cres - - cen - - do
Ped.
cres.
Ped.
Ped.
Ped.
Ped.

LA MOZELLE.

VALSE BRILLANTE.

B.Mº N. Ilgenfritz.



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LA MOZELLE.

VALSE BRILLANTE.

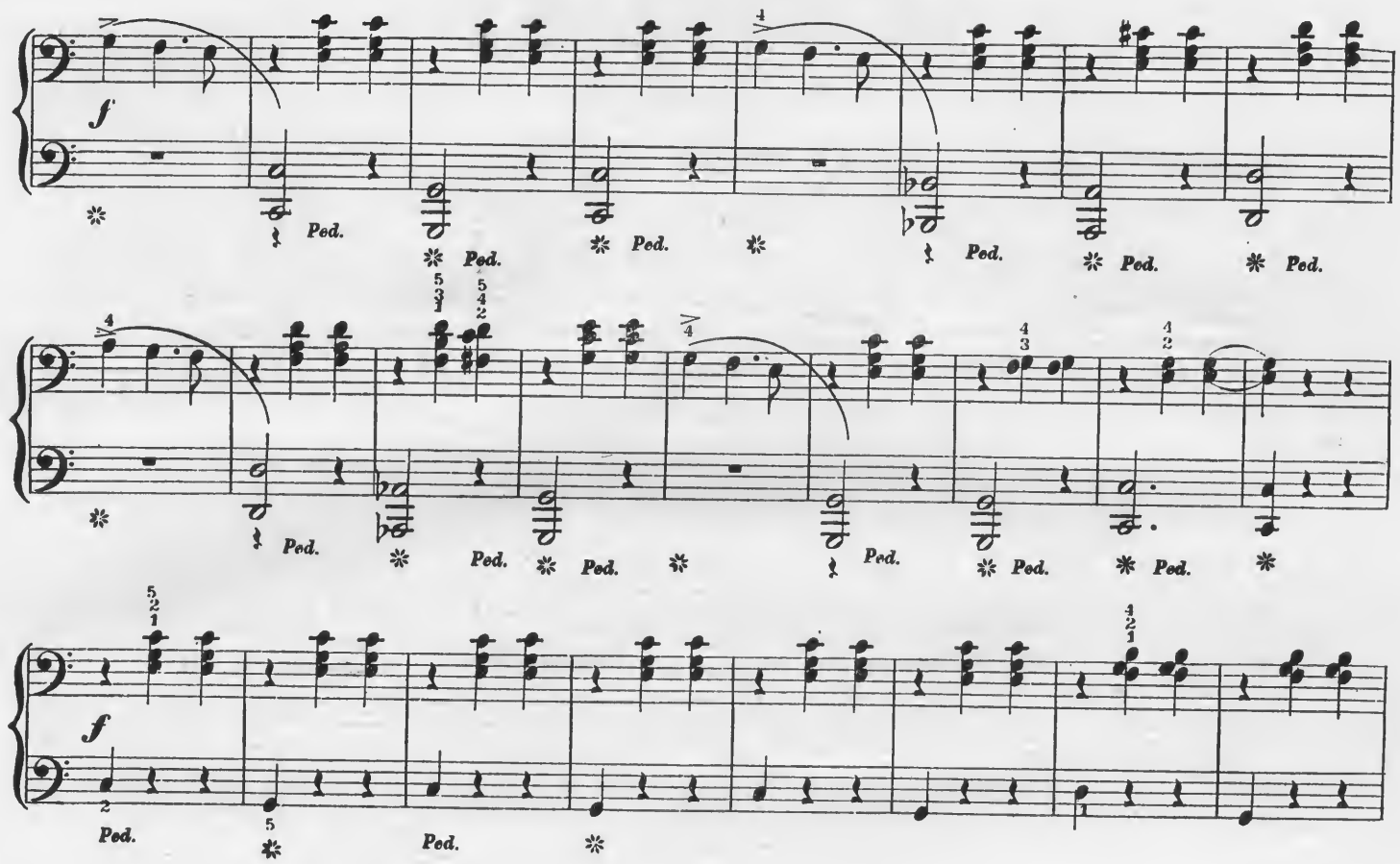
B. Mq N. Ilgenfritz.

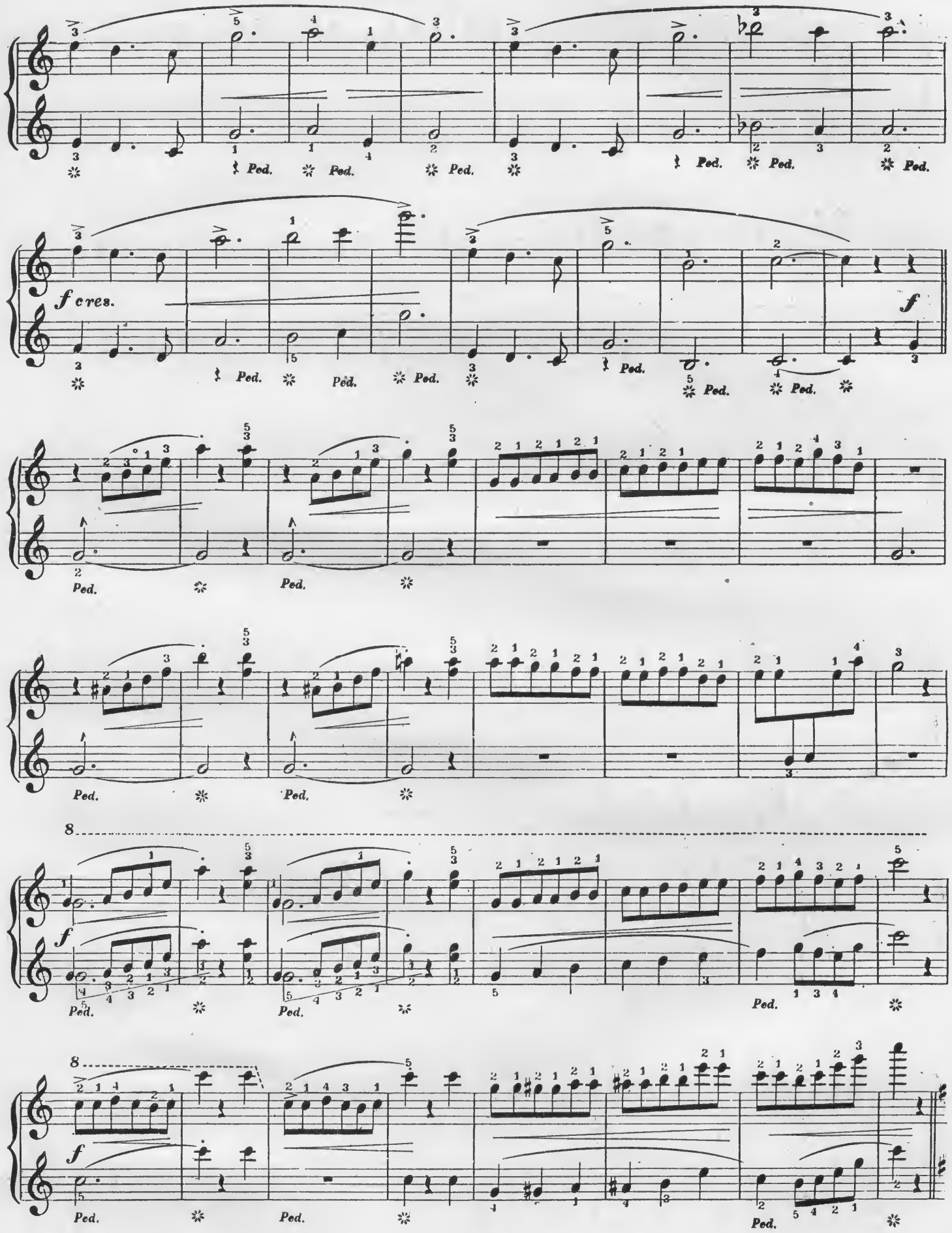
Moderato ♪ = 144. Primo.

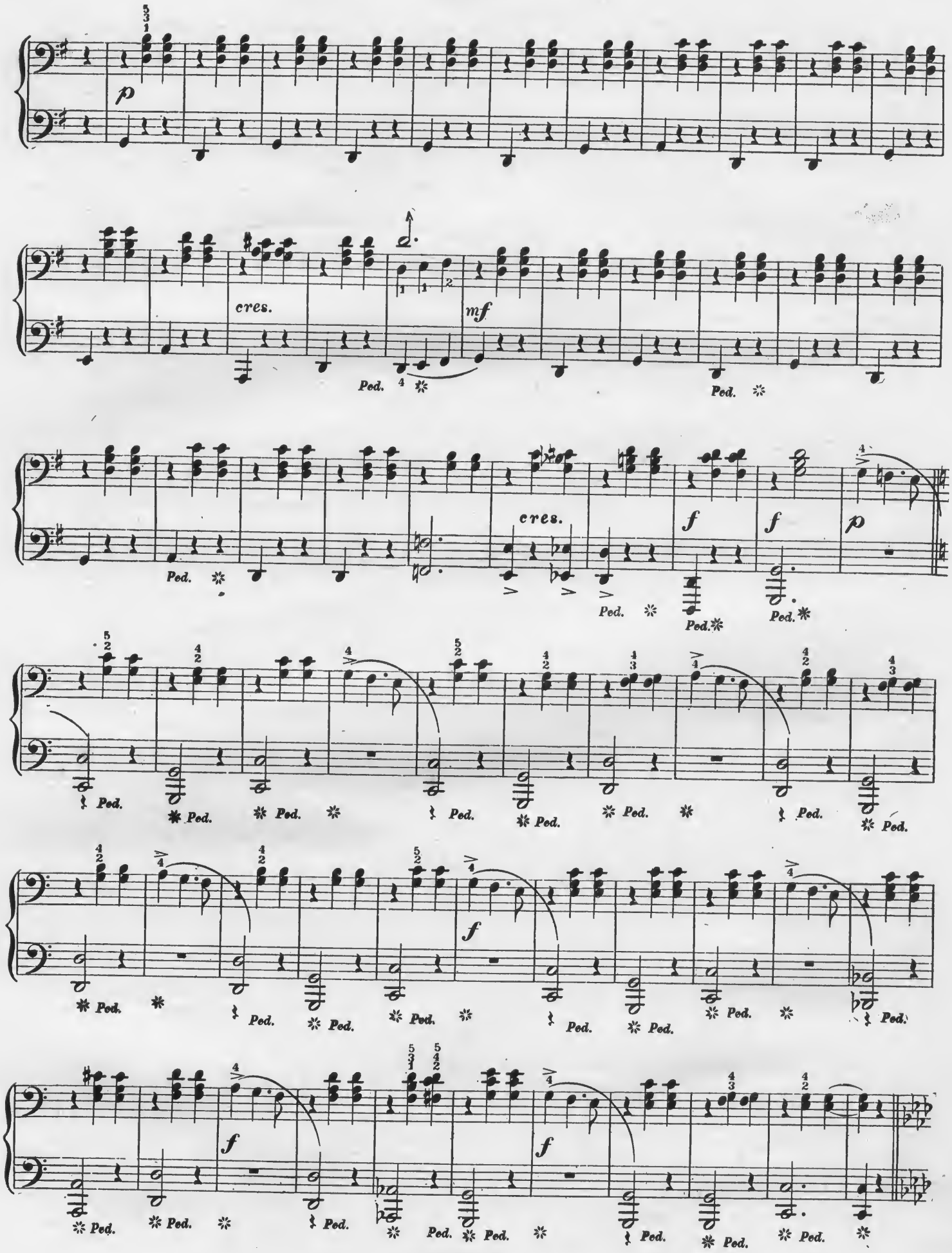
Cantabile.

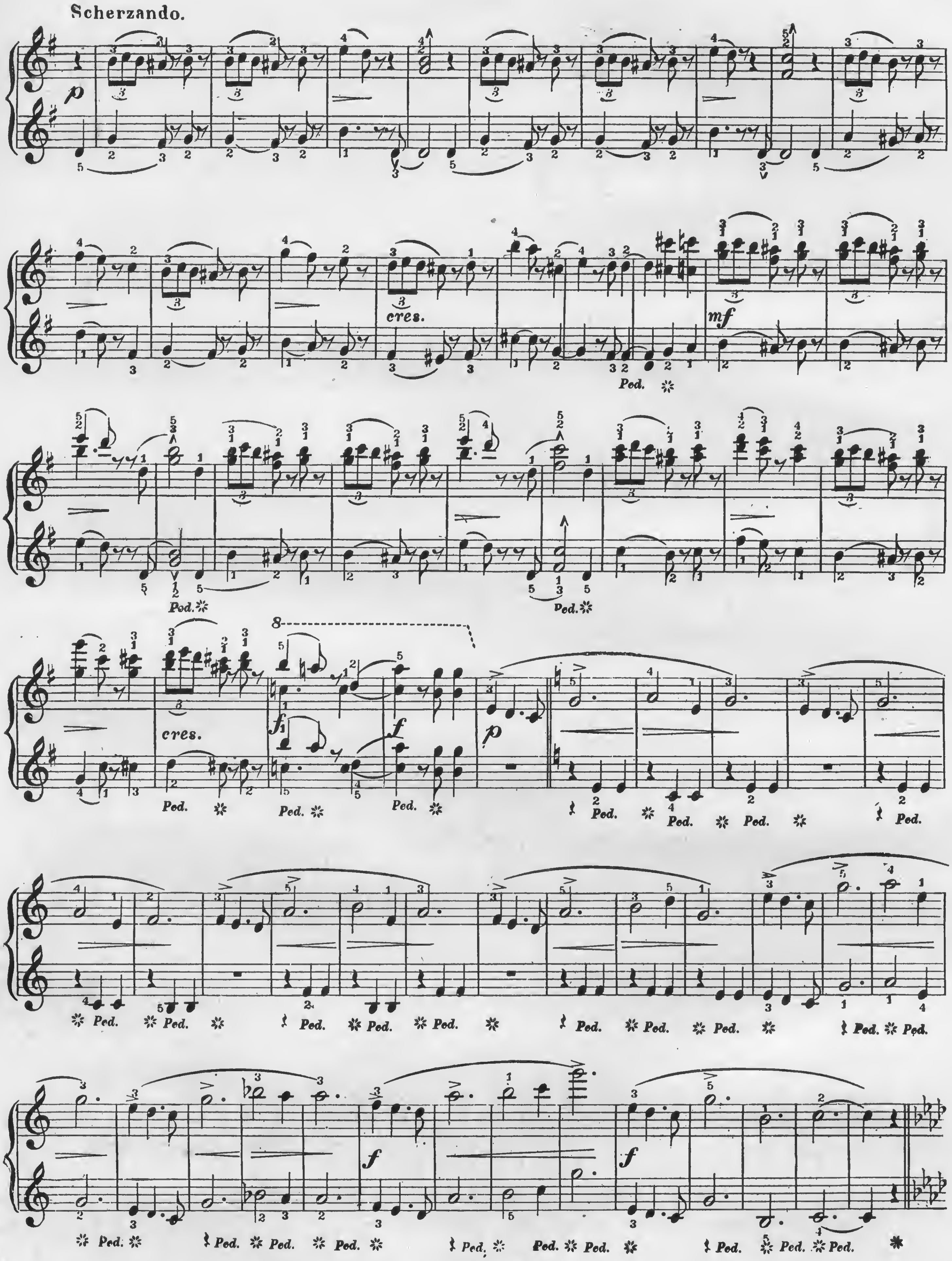
rit. a tempo.

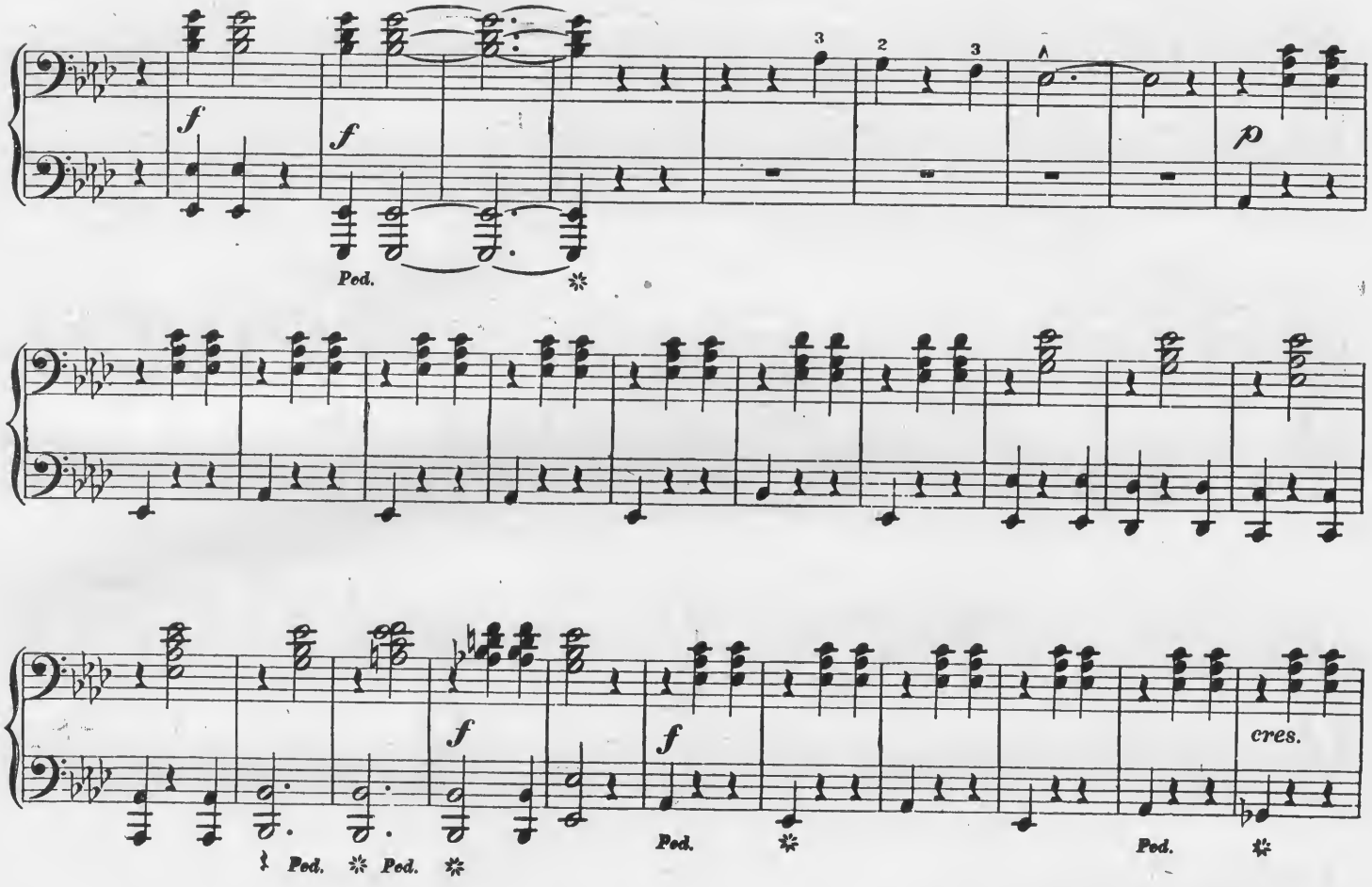
Tempo di Valse. 𝅗𝅥 = 80. Cantabile.

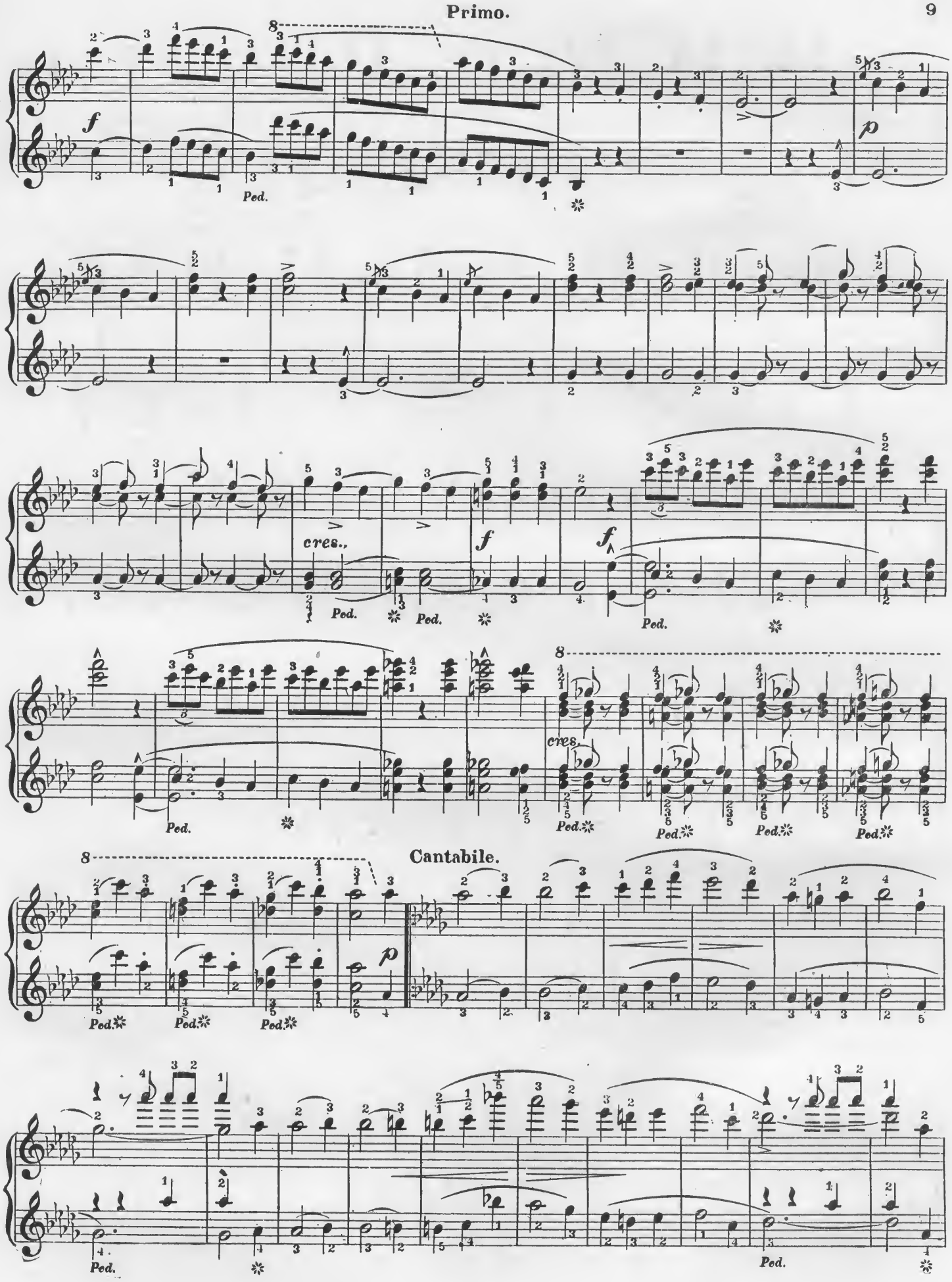

f
Ped.
f
Ped.
f
Ped.

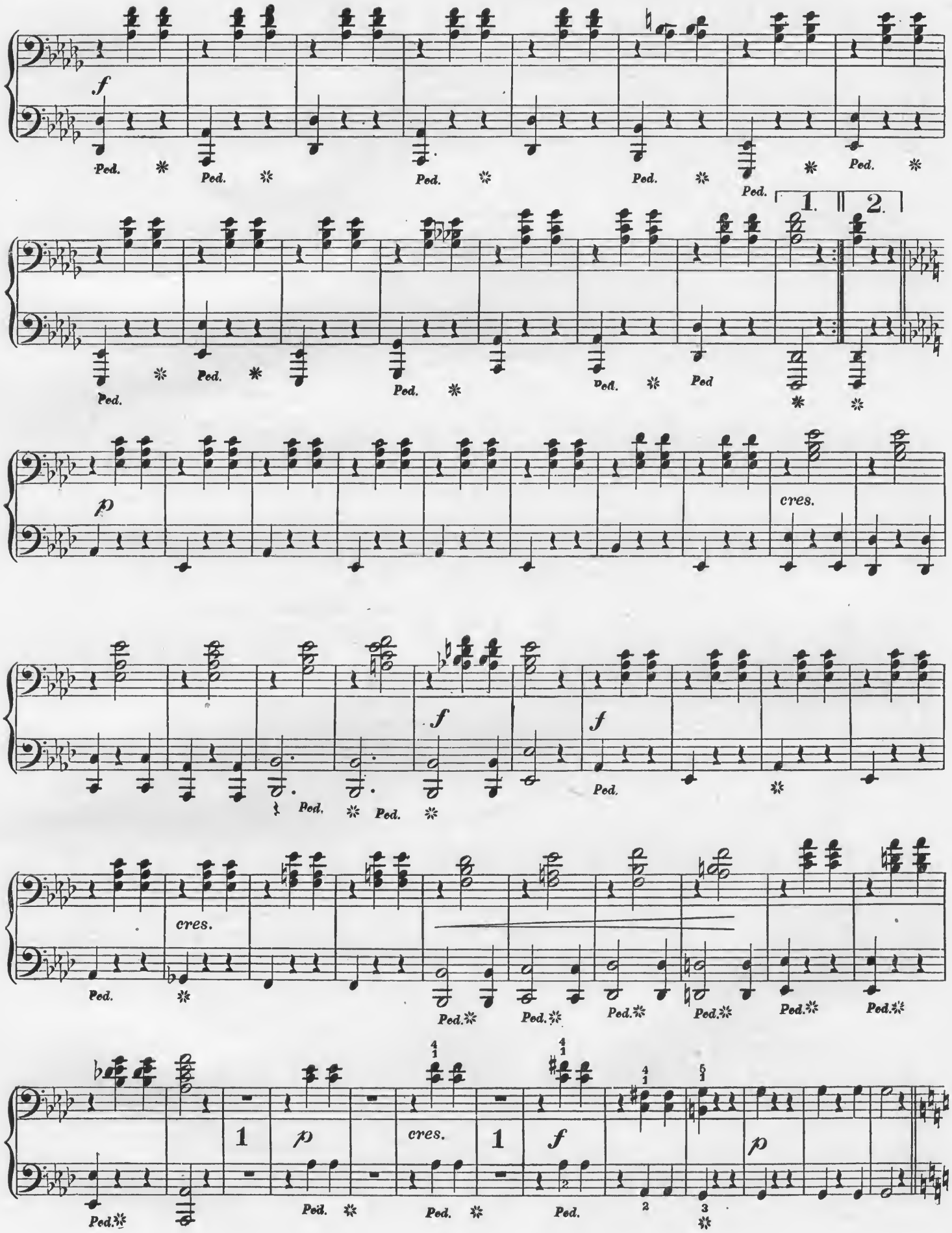

f cres.
f
Ped.

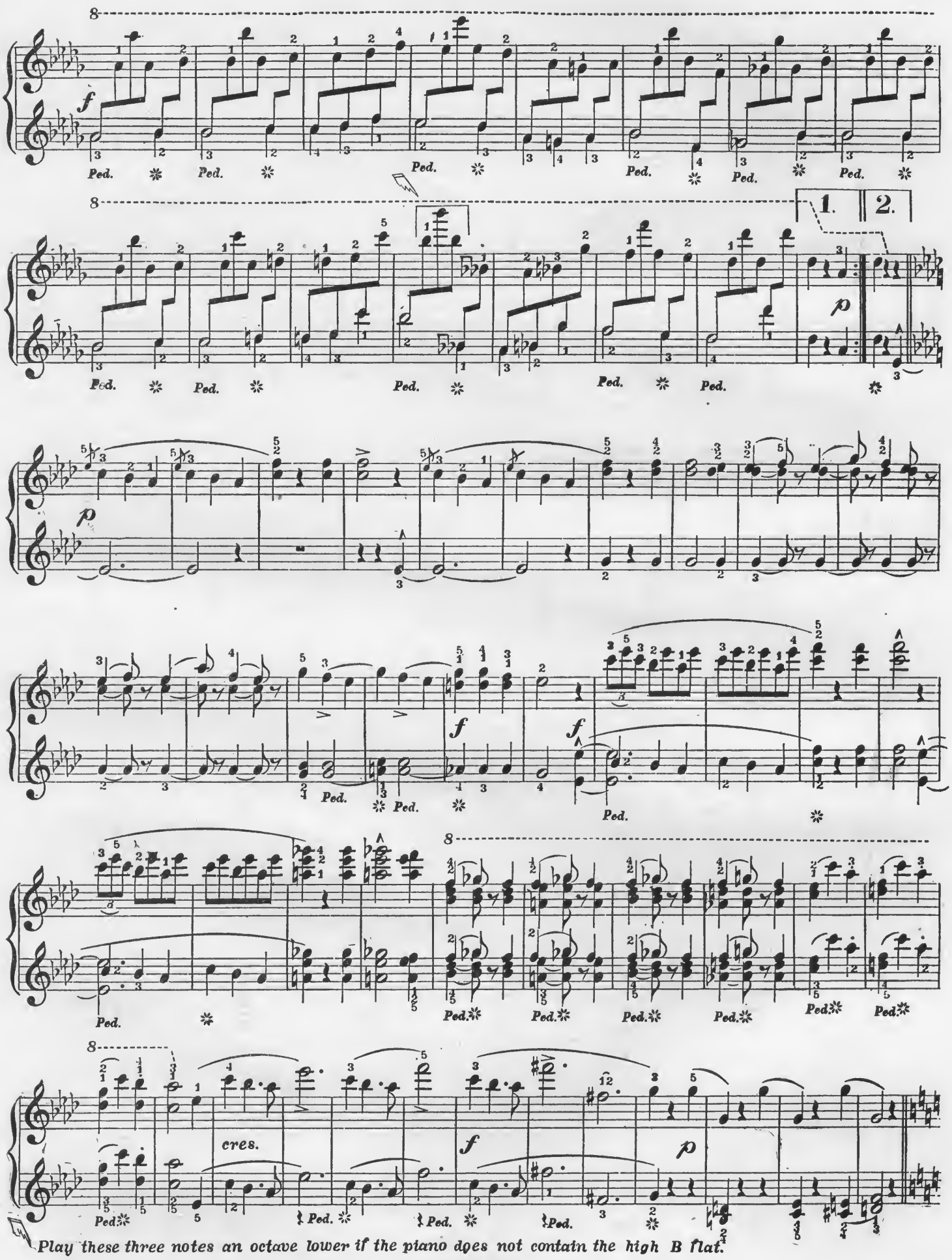

p
cres.
mf
Ped.
cres.
f
f
p


Scherzando.
p
cres.
mf
Ped.
f


f
f
Ped.
p
f
f
cres.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


f
Ped.
p
cres.
f
f
Ped.
cres.
Cantabile.
p


f
Ped.
1.
2.
p
cres.
f
cres.
1
p
cres.
1
f
p



Play these three notes an octave lower if the piano does not contain the high B flat.

mf Ped. Ped. Ped. Ped. Ped.

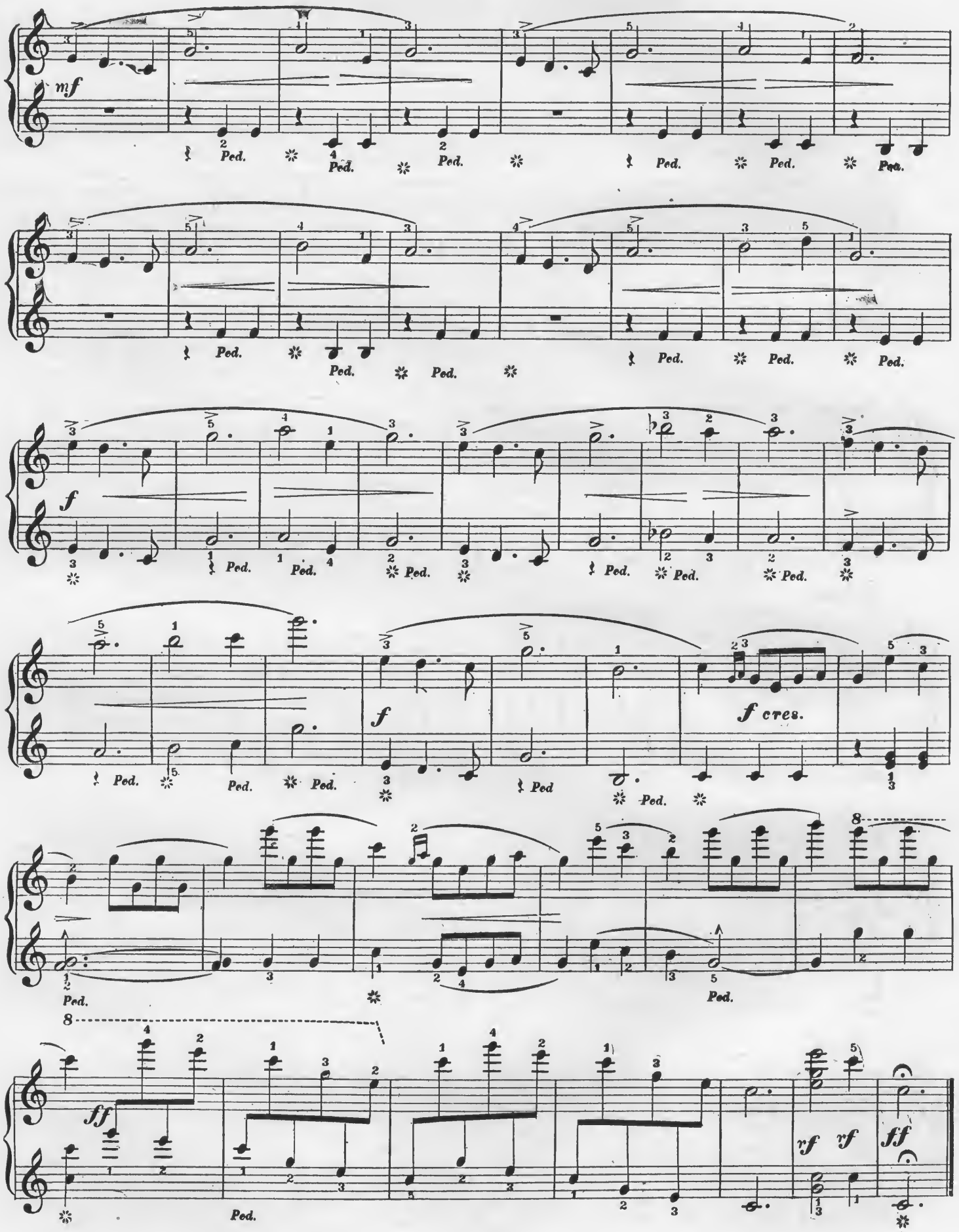
Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. f Ped. Ped. Ped.

Ped. Ped. Ped. f Ped. Ped.

f Ped.

ff Ped. rf rf ff


mf
Ped.
f
f cres.
ff
rf rf
ff

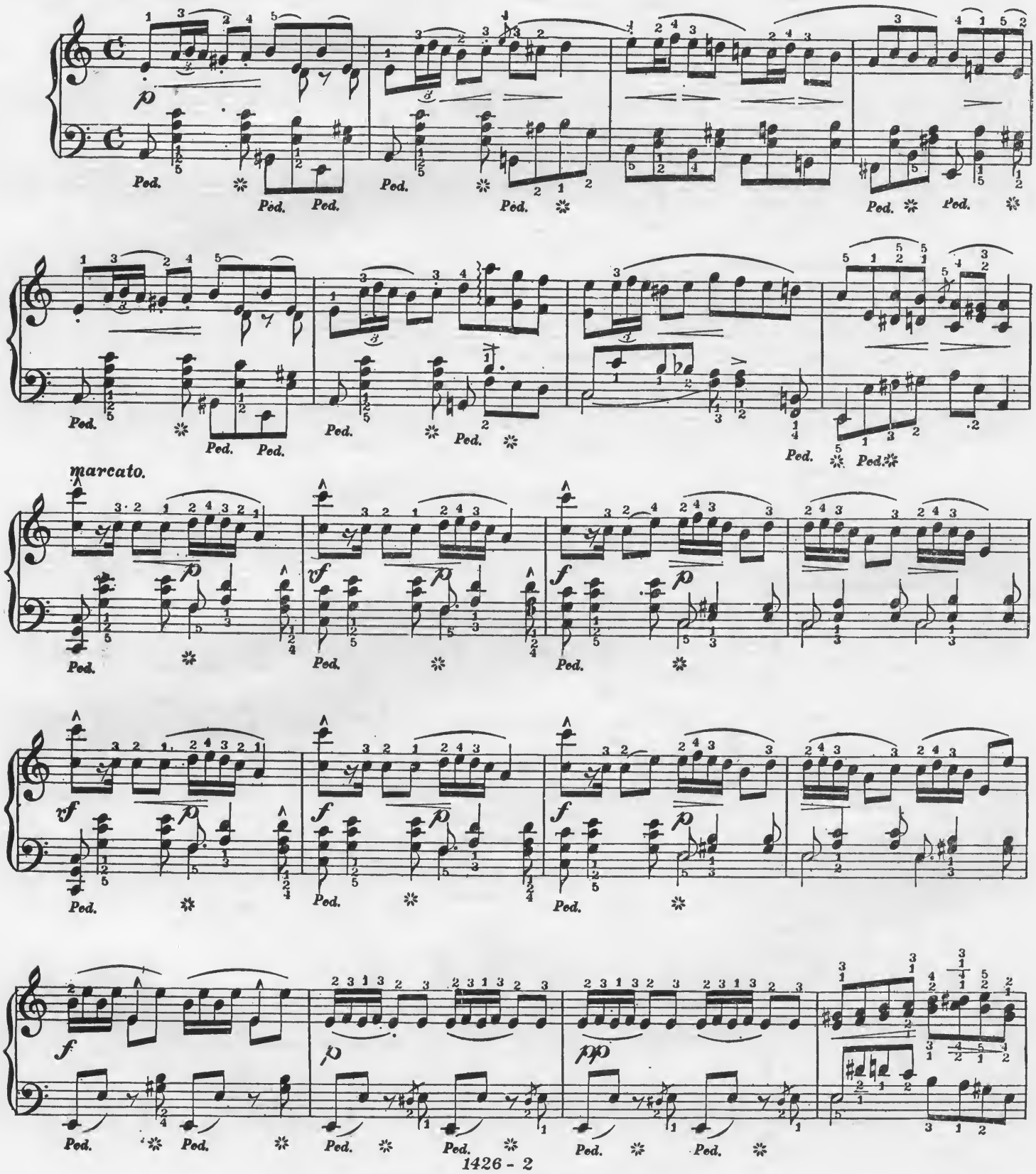
MERRY COSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Moritz Moszkowski. Op. 23. Nº 1.

Allegretto. ♩ = 108



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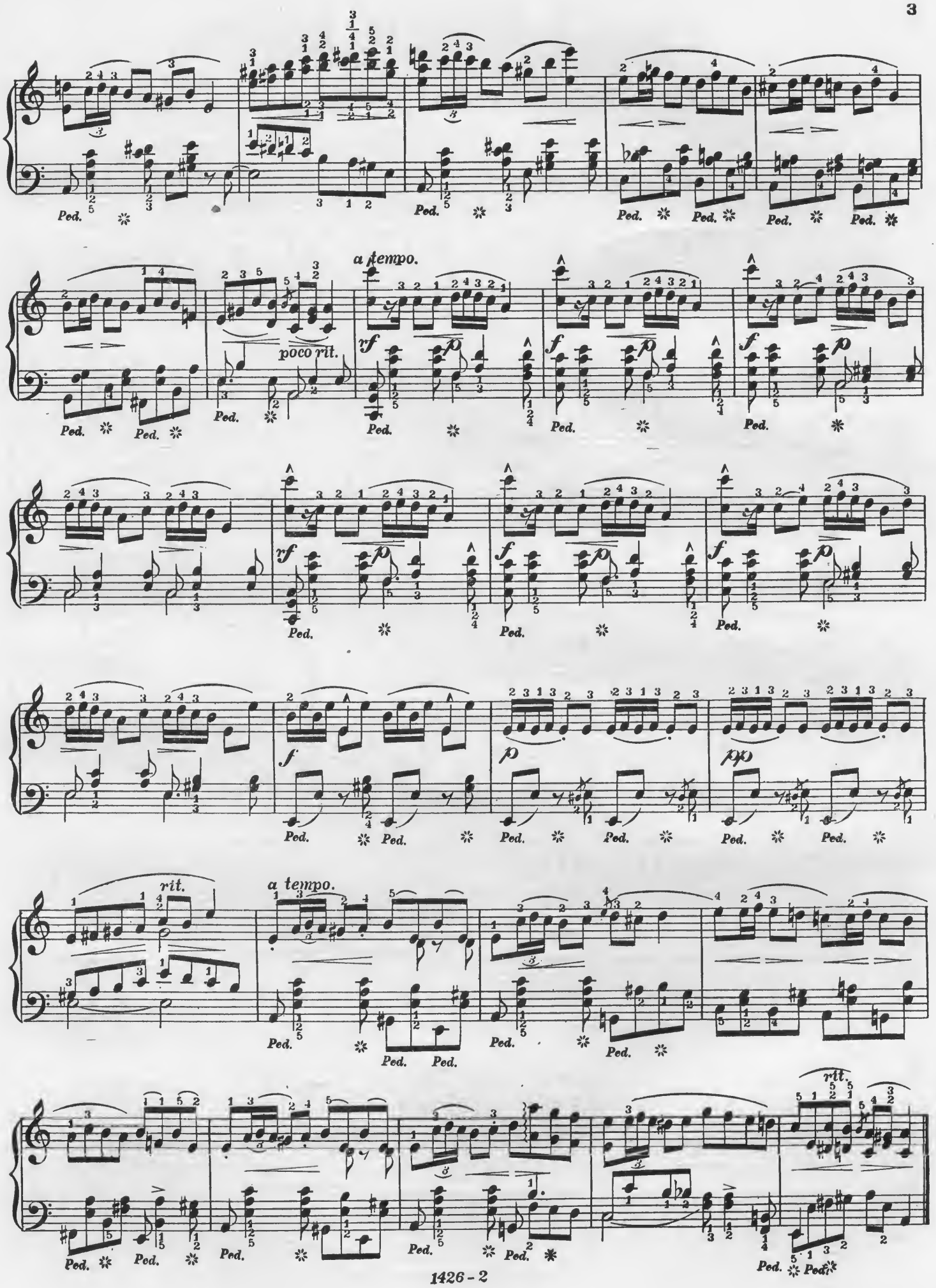

a tempo.
poco rit.
rit.
a tempo.
rit.

JULIA'S FAVORITE RONDO.

Notes and chords marked with an arrow (↘) must be struck from the wrist.

Carl Sidus. Op. 108.

Allegretto ♩ = 108.

p

cres.

or

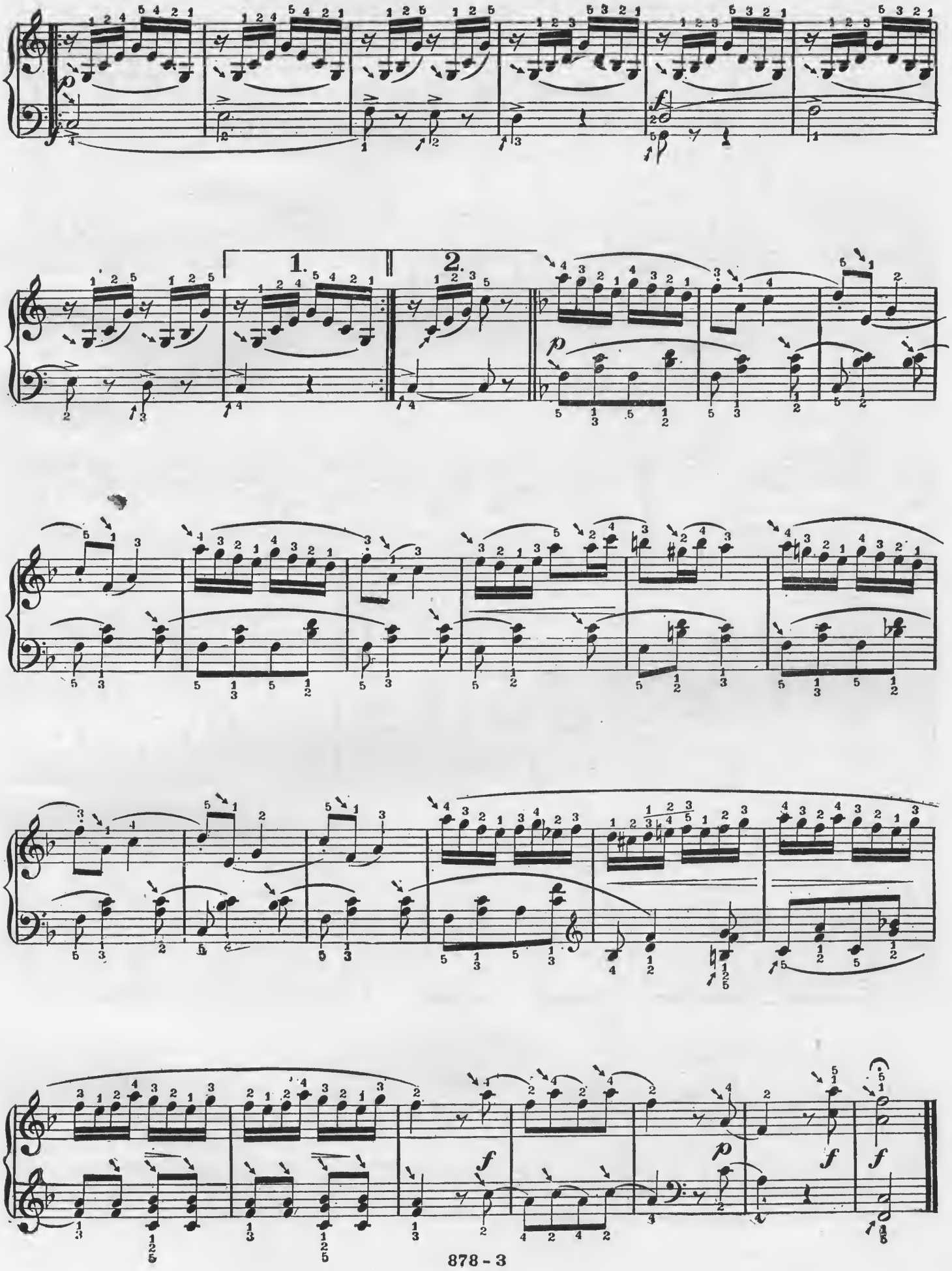
~Copyright Kunkel Bros. 1886.~

TRIO.

1.

2.

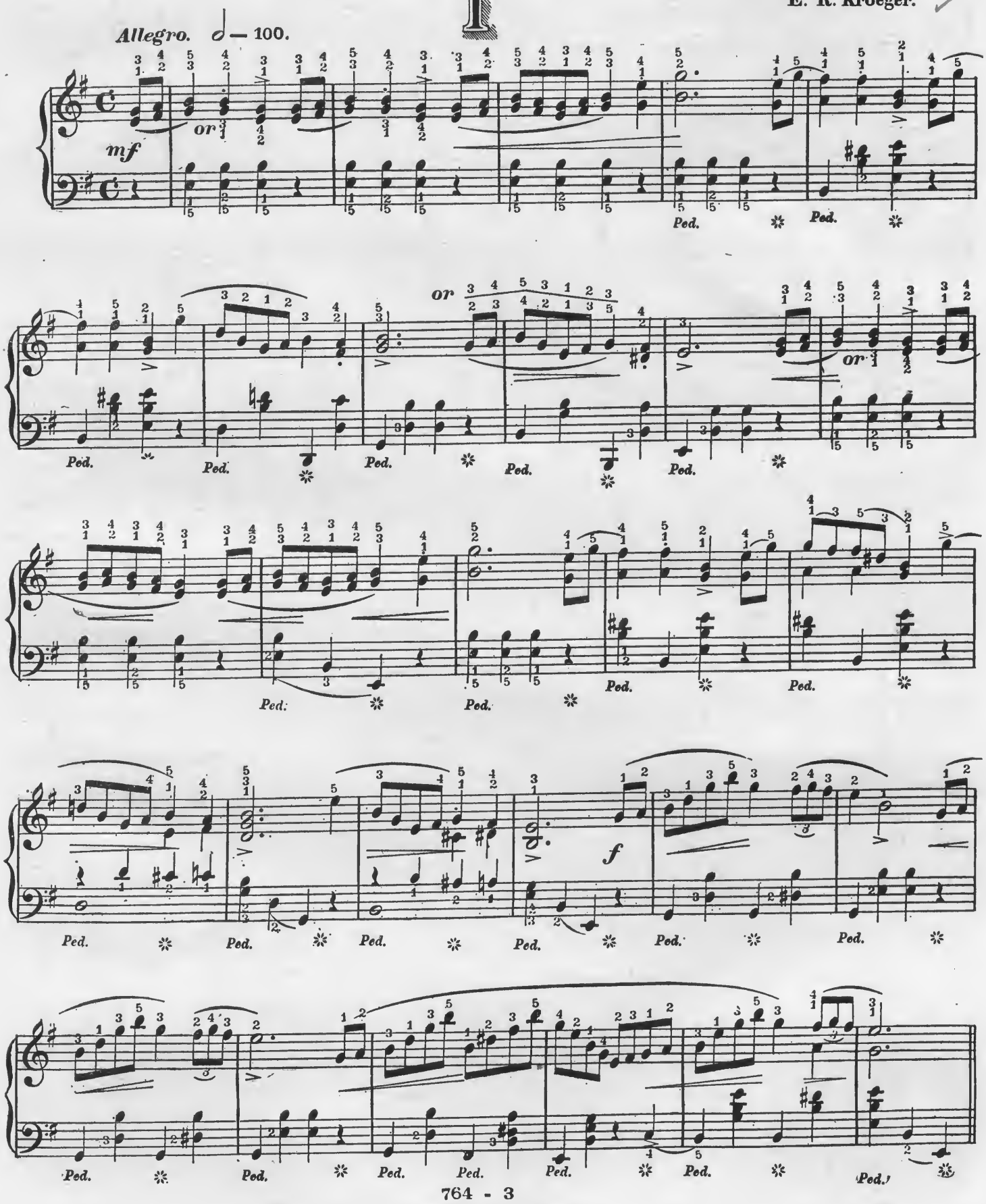
simili.


1.
2.

VIER HUMORESKEN.

I

E. R. Kroeger.



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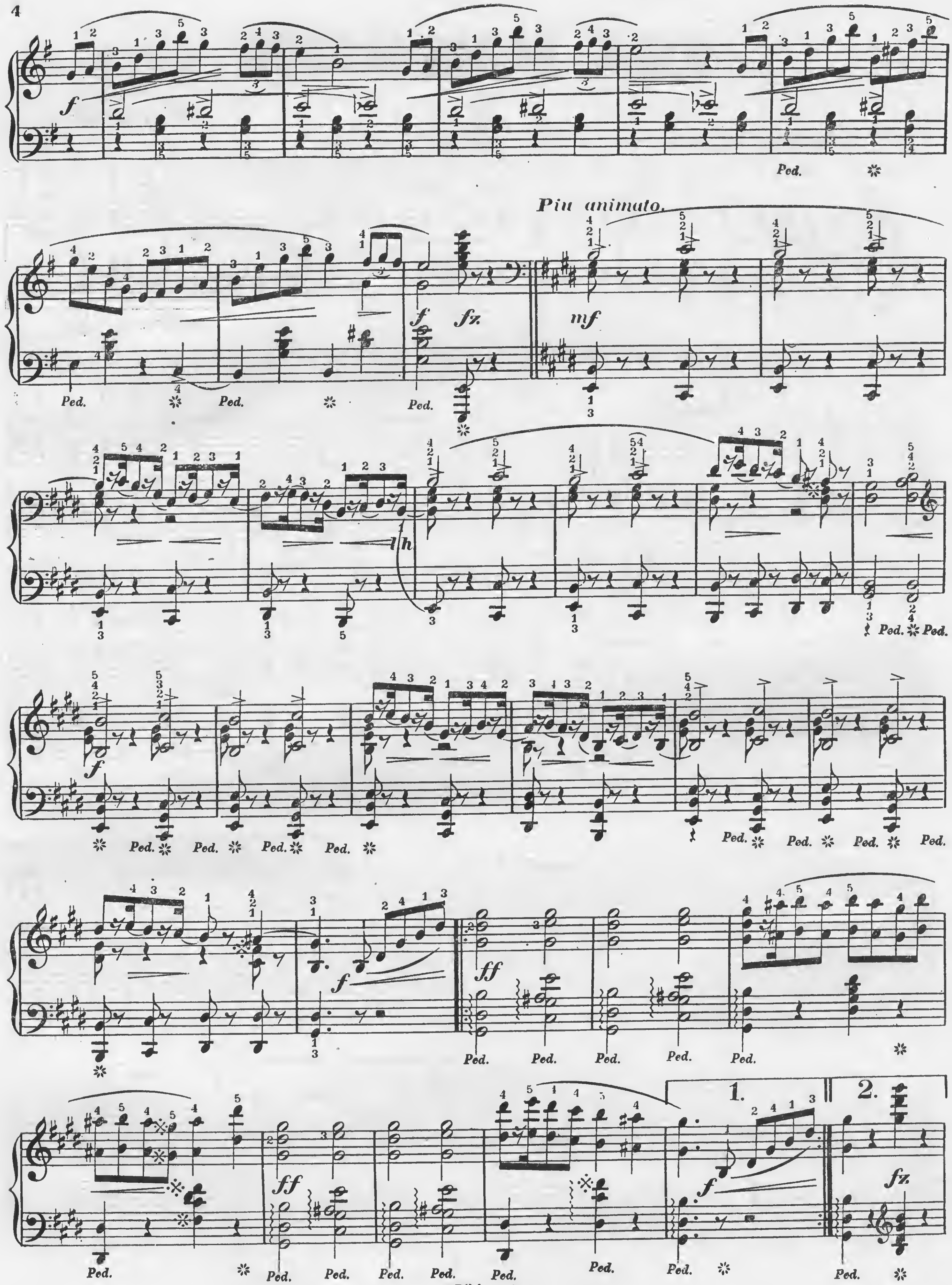

Più animato.
f
fz
mf
ff
lh
1.
2.
Ped.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

riten.

mf

il basso ben marcato

Ped. Ped. Ped. Ped. Ped.

a tempo.

or or

f *mf*

Ped. Ped. Ped

f

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped.

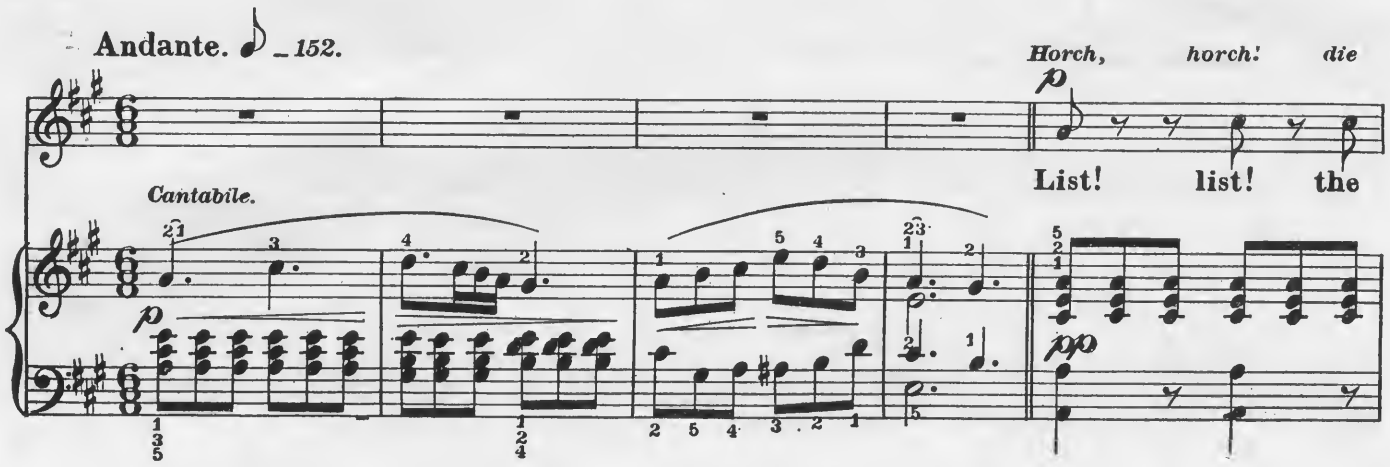
f *fz*

Ped. Ped. Ped. Ped.

LIST! THE NIGHTINGALE.

(HORCH, DIE NACHTIGALL.)

Translation by H. Hartmann. W. D. Armstrong.



~ Copyright_ Kunkel Bros. 1892.~

Und weck - et froh in meiner

Thy voice a wakes with - in my

p

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Brust *Ge - dan - ken*

breast. **The pur - est**

l. h.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

sü - - sser Lie - bes - lust, Ge - dan - ken sü - - sser Lie - bes - lust

thoughts it e'er pos - sess'd, The pur - est thoughts it e'er pos - sess'd.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Horch, horch die Nach - ti - gall! Ju - belnd singt sie ihr Lie - bes - lied.

List! list! the night - in - gale Sweet - ly sing - ing his hymn of love.

pp

Horch, horch! Durch Berg ..... und Thal Tönt das Ech - o, durch

Hark! hark! - o'er hill ..... and dale Songs are ech - o - ing

Flur ..... und Ried. Horch auf der Nacht - i - gall sü - - ssen

from ..... the grove. List to the night - in - gale's sweet - - est

Ped. *Ped.*

Sang, Horch auf der Nacht - i - gall sü - - ssen Sang.

song, List to the night - in - gale's sweet - - est song.

Ped. *Ped.* *Ped.* *Ped.*

Ped *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ESTABLISHED 1857.

STECK

GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
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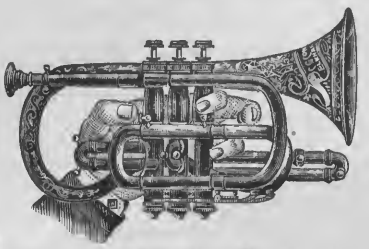

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A MUSICAL REVOLUTION.

For many years, writes Reginald de Koven, in the New York *World*, the advanced thinkers have looked upon Bach's equal temperament as a clever compromise, an ingenious makeshift, which would in time inevitably have to make way for and be superseded by another order of things, and musicians who have spent their life at the keyboard have realized the deficiencies and limitations of the present system from an æsthetic standpoint. When from any cause the existing mutual concordant relations of the degrees of the scale, as now in use, are undisturbed or falsified we may say that the instrument on which it occurs is out of tune, simply because our ears have been trained to things as they are and refuse to accept new sound relations. But for that reason are such new relations an impossibility? Certainly not. For more than twenty years the question of the advisability of enlarging the possibilities of musical expression by a more minute subdivision of our scale basis or measure, the octave, has been under discussion, and a keyed instrument known as an "enharmonic organ," on which fifty-two subdivisions of the octave are represented by actual notes, which is capable of reproducing every gradation of sound appreciable to the ear, has been successfully constructed and played upon. On such an instrument as this it would be possible to give some of the Arabian, Hindoo, and Persian melodies, which are absolutely unproducible upon the pianoforte

Musicians on the lookout for possible new developments are beginning to turn with great interest to this Eastern music, the effect of which our scale is powerless to convey, as a guide and finger-post to a future in which the possibilities of music as a means of emotional expression and impression will be notably enlarged. Up to the present time we have had but a very restricted technical knowledge of these scales, many of them centuries older than our own, and none whatever of their emotional or æsthetical possibilities, simply because it has just begun to dawn upon the musical world that music as a means of communicating or producing a sensation or emotion may be still in its infancy, and that it may be something beyond an art merely to produce concordant combinations of sound.

All the Eastern nations recognize the same scale basis or measure the octave as we do, but subdivide it in an almost infinite variety of ways, some scales containing twenty-seven, some thirty, some, again, thirty-five degrees of notes, causing an entirely new series of stops or intervals, and an entirely new system of sound relations. The greater melodic possibilities of such a scale are self-evident, as where we have twelve factors in combinations of sounds or tone sequences, they have oftentimes more than double that number. Travelers in Eastern countries, Egypt (where a very complete system of music seems to have been in existence centuries before the Christian era), Arabia, India, and Persia, have brought back extraordinary stories of the peculiar emotional, nay, even physical, effect of the native music.

The experience of thoroughly educated musicians who have been fascinated and charmed by this rude Eastern music is surely remarkable enough to warrant the statement that an entire revolution in musical theory and practice may come to us, and from the East, from a musical system which has undergone neither change, alteration, nor variation for centuries. What fields of conjecture does it not open up? What vistas of untold possibilities in the way of æsthetical and emotional impressions does it not disclose? If the sensitory nerves may be thus affected in spite of the ear and previous education and experience, does it not point to a possible revolution in musical art which shall modify or overthrow all pre-existent theories, practice, methods, and conventions? If we allow the more minute subdivision of our present scale so that it may reproduce intervals and sound relations impossible in its present status to be not only possible, but practicable, which has certainly been demonstrated, and thereby make it possible to add to the melodic variations of the oldest systems the harmonic richness and instrumental wealth and science of the newest, shall we not then have an emotional art doubled in its scope and power vastly enriched in its breadth and possibilities, an art so changed that revolution would be too small a term to apply to the power or influence that affected such a change? A study of the scores of the newest and most daring of the Russian composers, of writers like Balakireff, for example, who are subjected most closely to Eastern influences, will show that all this is not mere idle vaporing, no mere visionary theorizing, but the statement of a possibility which may not be so remote as might at first sight appear. Music, to remain alive as an art, and it is very much alive to-day, must progress beyond even its present limitations, and the progress, if made, must be made in the direction indicated above.

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Mr. August Stengler, the distinguished clarinet virtuoso, of Gilmore's Band, played a solo on melodies from "Traviata" during the Gilmore season at Madison Square Garden. It was the undivided opinion of musicians who heard the performance that for quality of tone, distinctness in technic, purity of intonation and artistic expression, nothing like such a performance has been heard in New York City for years, if indeed ever.

Prof. and Mrs. Louis Hammerstein celebrated their tin wedding Wednesday evening, Sept. 4th, at their home, 2346 Albion Place. Musical selections were rendered by Mr. and Mrs. Hammerstein, Mr. and Mrs. Bollman, Mrs. Green, Mrs. Ohm, Messrs. Emil Becker, Emil Karst and Anton, Jr. During the evening they were complimented with a serenade by the St. Louis Horn Quartette, composed of Messrs. Levelier, Pandeck, Bergman and Zaenzlin. The playing of the Quartette was a complete surprise artistically and they rendered various additional numbers during the evening, much to the enlightenment of the musical friends assembled.

The Artists' Recital given at the Forest Park University by the instructors on the 21st ult. was a very decided sucess. The programme was as follows: Piano Duet, "Il Trovatore;" Vocal Solo, "Miriam's Song of Triumph,"—Reinecke—Mad. Runge-Jancke; Piano Solo, "Barcaralle,"—Nicode; "Impromptu," Schubert—Prof. Paul Mori; Recitation, Miss Powell; Violin and Harp Duet, Prof. Mori and Mrs. Grant; Piano Solo, "La Fileuse," Raff; "Serenades," Krogcer—Prof. Kroeger; Vocal Solo, "Du bist die Ruh," Schubert—Mad. Runge-Jancke; Piano Solo, "Andante," Beethoven; "Minuet," Mori—Prof. Mori; Organ Solo, Mrs. Worthington; Piano Solo, "Gondolier," "Tarantella," Liszt—Prof. Kroeger.

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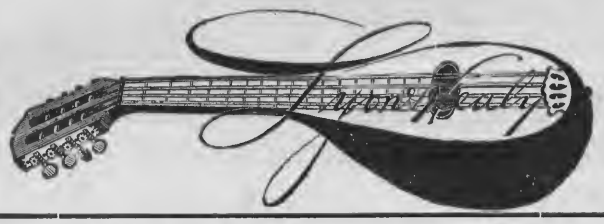

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